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**TRANSLATING SIMILES
IN HARUKI MURAKAMI'S NOVEL
'NORWEGIAN WOOD'**

Master's Thesis

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Tallinn 2011

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Introduction

The present research attempts at analyzing the mechanisms of translating similes in *Norwegian Wood* by the Japanese writer Haruki Murakami. More particularly, it aims at studying how similes in Haruki Murakami's novel *Norwegian Wood* have been translated from Japanese into three other languages, in order to see whether there are any noticeable tendencies in translating similes. Similes are under-researched in translation studies and heavily surpassed by other figures of speech in other study fields, but as they frequently seem to be an important stylistic feature of many authors, their translation becomes an equally important part of translators' work. This paper seeks to find out if there are any regularities in simile translation that could be further investigated through a more extensive research.

The thesis is divided into five chapters. Chapter 1 introduces the material analyzed, establishes the theoretical background for this interdisciplinary research – in linguistics and translation studies, and also describes the methodology used in the current paper. Chapters 2, 3 and 4 focus on the comparative analysis of the original with its Estonian, English and Russian translations, respectively. Chapter 5 presents the results of the analysis of the material.

All the material analyzed in this thesis has been taken from Haruki Murakami's *Norwei no mori* (ノルウェイの森) and its translations into Estonian (*Norra mets*, translated by Kati Lindström), English (*Norwegian Wood*, translated by Jay Rubin) and Russian (*Норвежский лес*, translated by Anatoly Lyan), one in each language. In the course of the present analysis instances of simile have been identified, the collected cases have been subjected to the descriptive-analytical and contrastive methods of study. The tendencies in simile translation that have been discovered in the course of the analysis are presented in a table with the results.

1. Theoretical Background and Methodology

The current chapter provides the description of the material, a brief overview of similes, the importance of rendering them in translation and the methodology of the research.

1.1. Material

Haruki Murakami is a Japanese writer and translator. He was born in 1949 and published his first novel (*Hear the Wind Sing*) in 1979. It brought him his first literary award, which would be followed by many others, including the Franz Kafka Prize, the Yomiuri Prize and the Jerusalem Prize. His fiction and non-fiction works, the most notable of which are *A Wild Sheep Chase* (1982), *Hard-Boiled Wonderland and the End of the World* (1985), *Norwegian Wood* (1987), *The Wind-Up Bird Chronicle* (1995) and *Kafka on the Shore* (2002), have been translated into 42 languages. Murakami is also known for his translations of works by Truman Capote, Raymond Carver, John Irving, F. Scott Fitzgerald and Paul Theroux, among others, as well as for his interest and frequent participation in marathons and triathlons. He has traveled widely and also spent many years living abroad, mainly in Europe and the USA.

Norwegian Wood, published in 1987, brought him country-wide recognition and fame. It is a coming-of-age tale, centered on the main character Watanabe's university years, friendships, love affairs and personal losses, and set against the backdrop of political and social climate of Japan in the late 1970's. The novel's title is the reference to The Beatles song of the same name and its Japanese translation interprets 'wood' as *mori* 'forest', not as furniture, as the song's text suggests; this, however, is not Murakami's invention but the

traditional translation of the song's title into Japanese. In 2010, a movie adaptation of *Norwegian Wood* was released in Japan.

I became intrigued by Haruki Murakami's imagery and especially by his conspicuous similes many years ago, and by the time I started writing this thesis it had already become a familiar subject to muse upon. Despite specializing in technical translation and having no experience in translating fiction myself, I decided to tackle this topic so that I could have an opportunity to explore Murakami's figurative language and to pursue my personal fascination with similes in general. *Norwegian Wood* was chosen for the purposes of this thesis because, at the time when the material for the analysis was being gathered, it was the only book by Murakami available in these three languages and translated directly from Japanese (the Estonian translation of the other available publication *South of the Border, West of the Sun* had been done from the English translation of that book).

Kati Lindström is an Estonian academic with a Ph.D. in Semiotics, working in the field of Semiotics of Culture, Japanese Culture and Landscape Studies. Her translation of *Norwegian Wood*, published in 2006, was nominated for the Estonian National Literature Award (*Kultuurkapitali auhind*) in the category of translation (foreign language to Estonian) in 2007.

Jay Rubin is an American academic with a Ph.D. in Japanese Literature and a translator. He has also translated four other books by Murakami, and the range of his experience with Murakami has prompted him to write the book *Haruki Murakami and the Music of Words* – a homage to the writer. His focuses are on the translation of Japanese literature and Japanese Noh theater.

Anatoly Lyan is a graduate of Institute of Foreign Languages (Far Eastern Federal University of Russia). In the end of the 1990's, he undertook the translation of *Norwegian Wood* long before any "official" translation was published. This version has been available

online and has remained a favorite among Russian-speaking readers even after other translations appeared in print.

1.2. Defining similes

Similes are often disregarded or given little consideration in the studies of figurative language, overshadowed by their more complex and ever intriguing “relatives” – metaphors. In fact, in most sources on rhetorics, stylistics, translation or cognitive studies, where similes are mentioned at all, their mention is accompanied by a commentary such as “see also: metaphor” or “a subtype of metaphor”. But similes deserve attention in their own part, especially when their syntactic peculiarities are brought to foreground during translation.

It is first of all vital to define **simile** and to point out the factors that distinguish it from other constructions that contrapose two (or more) different notions in order to set off the similarities that those notions have in common, for a rhetoric or artistic effect: ordinary (literal) **comparison**, **metaphor** and **analogy**.

The following definitions of simile can be found in various sources:

- one thing is likened to another, dissimilar thing by the use of ‘like’, ‘as’, etc.; distinguished from Metaphor in that the comparison is made explicit: “My love is like a red, red rose.” (Lanham 1991:140)
- similes ... limit the resemblance of the ‘object’ and its ‘image’ (vehicle) to a single property (‘cool as a cucumber’). (Newmark 1981:125)
- a special kind of metaphor [created by] the explicit use of the word ‘like’ (Booth and Gregory 1987:246)

- a figure of speech comparing two unlike things that is often introduced by ‘like’ or ‘as’ (Merriam-Webster 2011)
- a comparison between two things essentially unlike but still having at least one feature in common (Bredin 1998:75; Lehtsalu et al. 1973:47)
- a simile compares two different things in order to create a new meaning. ... a comparison is being made due to the use of ‘like’ or ‘as’ ... a simile is a type of metaphor (Clark 2011)
- an explicit comparison, often (but not necessarily) employing ‘like’ or ‘as.’ (Silva Rhetoricae 2011)

These and many similar definitions of simile can be brewed down to **the following common features**:

- two compared things are not directly or exactly similar;
- the similarity is only in one feature;
- special words are used to link the two things and to indicate the comparison.

Before I proceed to describe simile in more concrete and established terms, let me first take a detailed look at one of Murakami’s similes to see how such a comparison between two dissimilar notions is created:

Only this landscape floats up in my memory like a symbolic scene from a film. (App. A, 27)

In this comparison by Murakami, two constituent parts are discernible: *this landscape* and *a symbolic scene from a film*. The notions of *a landscape* and *a scene from a film* are

usually not similar to one another. In this sentence, the predicate *floats up* gives both constituent parts a very specific context: the reader is given the image of a scene in a movie that is frequently recalled by someone because it is a very important, significant part of that movie. The author suggests the reader think of the landscape in the same context: that the landscape floats up in the character's memory repeatedly because it is very important in his life and is etched in his memory. Thus, two very different things are combined in one comparison because of one very specific effect that they both can produce in someone's memory.

The syntactic classification

The terminology for the parts of the simile was coined by Ivor Armstrong Richards in 1936: the main thing that is being compared is known as **the tenor** and the thing from which a resembling feature is borrowed and to which the comparison is made is called **the vehicle** (other terms include, for the former, **the topic**, from Beekman and Callow, qtd. by Newmark 1981:85; **the figure** or **the target**, from Bowdle and Gentner 1997:245; and for the latter, **the ground**, **the source** or **the base**, from Bowdle and Gentner 1997:245). I will refer to them as **the topic** and **the vehicle**.

The comparison is presented to the reader e.g. with the help of words *like* or *as* (also less directly with the help of *similar to*, *resembling*, *reminding someone of*, etc.) (Roncero et al. 2006:74). Such words are known as **markers** in a simile and are the reason why the simile is so easy to find in a text. The following varieties of markers are suggested by Harris (2010), to give some more examples:

- x is like y
- x is not like y
- x is the same as y

- x is more than y
- x is less than y
- x does y; so does z
- x is similar to y
- x resembles y
- x is as y as z
- x is y like z
- x is more y than z
- x is less y than z
- x has y of z

Õim (2004:23) enumerates the following markers (*võrdlussesõna*) that can be encountered in Estonian comparisons and similes:

- kui, nagu, justkui, etc.
- viisi, kombel, moodi
- ehk, või
- niivõrd (nii, sedavõrd, nõnda) ... et
- kas ... või

To this, Lehtsalu and Liiv add that essive case is also often used in simile translation into Estonian (Lehtsalu and Liiv 1972:85).

Thus, a simile has a syntactic structure **topic + marker + vehicle**. Cf: in the sentence *Her rage was like an erupting volcano*, the main structural elements of the simile are *rage* (the topic) + *like* (the marker) + *volcano* (the vehicle).

The semantic classification

Another method of dividing a simile into constituent parts (Fromilhague 1995:73-74; Lehtsalu et al. 1973:48) focuses on the trope's semantic construction: **the subject** of the simile (what is compared), **the object** of the simile (with what the comparison is made) and **the basis** of the comparison (or what Israel et al. (2004:130) refer to as the tertium – the similarity feature which connects two notions to one another). In sentence (a) the similarity between 'tree' and 'shepherd' is unclear, but sentence (b) extends the simile with the help of the basis for the comparison, effectively providing the reader with a better understanding of the comparison:

a) *The tree stood like a shepherd.*

b) *The tree stood above the huddling bushes like their shepherd.*

But this division is not always as easy as it seems. Similes come in many diverse shapes, and more often than not, the basis of the comparison may be very vague. The basis of the similarity in a simile can also be absent – this is what Roncero et al. refer to as “an explanation” (Roncero et al 2006:74); in such instances, the similarity feature is not stated explicitly, but merely implied, and the task of interpreting the simile is then left to the reader (Fromilhague 1995:83-84).

In my analysis, I shall focus on the syntactic composition of the simile, where the simile marker is of vital importance because it is the formal sign that the simile is present. I view the syntactic division as more important because it is what distinguishes similes from other figures of speech.

Many languages allow a different order of the compared notions in a simile, i.e. first the vehicle, then the topic – but the marker is always syntactically connected to the vehicle,

they are indivisible. It is also important to note that, while Bredin divides a simile into the subject and the predicate (not into the topic and the vehicle), similes can take more elaborate forms, e.g. with the notion from which the comparison is borrowed being the subordinate clause in a complex sentence:

It was deep beyond measuring, and crammed full of darkness [main clause – the topic], as if [the marker] all the world's darknesses had been boiled down to their ultimate density [subordinate clause – the vehicle]. (App. A, 18)

This makes the structure of a simile suggested by Richards more suitable for the purposes of the current thesis than the one suggested by Bredin. The **topic + marker + vehicle** scheme also accommodates for the issue of placing any auxiliary verb acting as the predicate within the simile: the verb joining the topic and the vehicle acts as a part of the marker. This solution provides for similes such as ‘A *is like* B’ and ‘A *resembles* B’ alike.

1.3. Distinguishing similes from other similar types of word groups

Bredin (1998:74) states that all similes are comparisons, but not all comparisons are similes. He then quotes Ortony (ibid.), who suggests that an **ordinary comparison** is symmetrical, whereas a simile is not, in that if we interchange the topic and the vehicle, the meaning of the simile changes accordingly, while the meaning of the ordinary, literal comparison remains the same:

Comparison: *This cat is just like my brother's cat. = My brother's cat is just like this cat.*

Simile: *This cat is just like a ball of fur. ≠ This ball of fur is just like a cat.*

Metaphor is a very rich and widely researched figure of speech. It places the topic and the vehicle in a direct relationship without any connecting words, not presuming that one thing is like another as simile does, but stating that one thing is actually another one or is inherent to it, therefore it has no need in using overt indicators of the relationship, such as 'like' or 'as if' (Lanham 1991:100):

This cat is a little furry tornado.

My heart froze in terror.

Lakoff and Johnson (2003:3) argue that our thinking is metaphorically structured and therefore the language is also inherently metaphoric, and metaphors penetrate our thinking and language on all levels. That is, the metaphor is a cognitive, not a linguistic phenomenon. Therefore it is a much wider and more encompassing notion than a simile (Newmark (1981:84) calls simile "a more cautious form of metaphor"), but while both deal with similarity, resemblance and the perception of the world around us, simile does so in a syntactically specific way, which is the basis for distinguishing it from the metaphor.

In addition to this, as McGlone and Manfredi point out, a metaphor is what can also help to distinguish a simile from an ordinary, literal comparison: the simile can be turned into the metaphor by removing its comparison marker, and it still retains its meaning, while an ordinary comparison becomes anomalous or its meaning changes drastically (McGlone and Manfredi 2001:1210). Tversky proposes the same method (qtd. by Ortony 1979:190). Cf:

Comparison: *Bees are like wasps.* ≠ *Bees are wasps.*

Simile: *Bees are like little helicopters.* = *Bees are little helicopters.*

Israel et al. bring to the attention the fact that this paraphrase is not always possible (Israel et al. 2004:128-129), though it still works in many instances. This is due to the fact that the literal comparison points at a similarity between two literal notions with most of their features overlapping (e.g. bees and wasps, raspberries and blackberries, fingers and toes), which therefore cannot be made equal in a metaphorical sense – the relationship is not metaphorical. The literal comparison is made to bring more information, to educate; provided the reader knows what wasps are, the comparison above will give him a quick idea of what bees are.

Simile and metaphor, on the other hand, present a figurative comparison. The similarity implied is not literal – it is metaphorical and brought to the reader's attention not with the aim to educate and to inform him, but to create an artistic effect, to produce a specific image in the reader's mind, to emphasize certain artistic and emotive aspects of a notion. For this reason, similes and metaphors can be interchangeable in many cases, which feature I will exploit in certain instances during my analysis.

Some other important features in which the literal comparison, the simile and the metaphor differ from one another, are detailed by Israel et al.: "Literal comparison involves entities which evoke similar domain matrices, but which may differ in their specifications within one or more domains. Figurative comparison ... involves the alignment of concepts with very different domain matrices. What makes a simile figurative is that it prompts one to search for similarities where one would not expect to find them" (2004:126). And further: "... while metaphors need not be overtly marked, similes, by their very nature, must be. Simile is

fundamentally a figure of speech requiring overt reference to source and target entities, and an explicit construction connecting them. Metaphor, on the other hand, is ultimately a figure of thought.” (2004:129)

The close relation of metaphor and simile, noted by many sources, to a certain extent facilitates the study of simile in translation because many principles and observations regarding the extensively researched phenomenon of metaphor are also applicable to simile. For this reason, I will be using many references to metaphors extracted from various related studies, where the resemblance between metaphors and similes is relevant for the current thesis.

Analogy is very close to simile and metaphor structurally, but while simile and metaphor both consist of two elements, analogy is made up of four. It is important to note that, while metaphor and simile compare two things, analogy compares two relationships between two pairs of things (Gentner and Markman 2003:106). Aristotle refers to it as a proportion (*Poetics* 21, 1457b9–16 and 20–22). Cf.:

Simile: A is like B

Metaphor: A is B

Analogy: A is to C like B is to D

Thus, instances such as the following example from *Norwegian Wood* had to be avoided:

スポーツ＊ニュースからマーチが切り離せないように、国旗掲揚から国歌は切り離せない。

(Similar to detaching march from sports news, one cannot detach anthem from flag-raising ceremony.)

Analogy also may serve a different purpose, more often acting not just as a figure of speech but rather as a logical argument, helping to prove a point being made.

1.4. Issues arising in connection to translating similes

Is it possible to treat a simile as a single unit of translation? Even if it is a stylistically important feature of a writer's work, can it be isolated in the text to become an object of translation? A **simile** can be a fixed expression, but more often than that it is a creative figure of speech, which makes translating it not an easy task. It is a two-fold mission: to retrieve the idea, with which the translator works and which is then subject to translation, and to keep to the structure, that is, to ensure that the topic and the vehicle are two separate parts of imagery and that there is a marker present to save the simile so that it does not morph into the metaphor with a similar meaning or become an altogether meaningless mix of words. The translator is forced to deal with a clash between **formal equivalence** (preserving the form, if necessary, at the expense of the meaning) and **dynamic equivalence** (rendering the meaning of the text, if necessary, by changing the form) (Nida and Taber 2003:27-28).

It is a wide-spread understanding in the modern translation theory that rendering the message is more important than copying the form (Nida and Taber 2003:1), that is, that the translator must strive towards dynamic equivalence. However, as of today, the notion of equivalence remains fuzzy, without any uniform definition, without strict criteria, since, obviously, a requirement such as e.g. "the greatest possible correspondence between source text and target text" cannot be met with any degree of certainty (Nord 2005:25). Newmark notes that, in translation style, over "the past fifty years" (as of 1981) the development has shifted from translations that are too stiff to translations too colloquial and too emotive; he

Table 1 Reiss's Typology of Texts

language function	representation	expression	persuasion
language dimension	logic	esthetics	dialogue
text type	content-focused (informative)	form-focused (expressive)	appeal-focused (operative)

Source: Reiss 2000:26.

calls it the “pendulum swing in translation style” (Newmark 1981:141) – apparently, no fixed point in between is possible, although it is continuously sought.

This returns me to the translation of simile and to the question to which side of the scale between the fidelity towards the form of the source text and the translator's liberty in expressing the message the translation of similes slants. With simile, the form (the simile's three constituent parts) and the meaning (its metaphoric essence) are equally important, otherwise the author's intended figurativeness, expressed through a specifically structured comparison, may disappear. Katharina Reiss makes an observation about form-focused texts where formal elements are used for a specific esthetic effect, which needs to be recreated in translation in an analogous form (Reiss 2000: 31-33). According to her typology, a work of fiction is a form-focused text (see table 1).

Newmark points out that “the translator's first job is to translate or transcribe; only when it is not possible, for all kinds of reason of situational and linguistic context, connotation, etc., must he resort to synonyms, then to componential analysis, then to definition, and finally to his last ... recourse to paraphrase” (Newmark 1981:101). And he even goes as far as to claim that, “provided functional equivalence is preserved, ... all translations must be ‘literal’, i.e. as close to the original as possible” (Newmark 1981:137-138). Katharina Reiss supports this view by saying that “the language of the form-focused type is dictated by the *source language*” (Reiss 2000:36). It can therefore be induced that, when it comes to translating similes, the translator's task is to keep as close to the

original as possible, keeping the meaning as well as the syntactic structure of the similes. This viewpoint proposed by Newmark needs to be taken into consideration when working with similes in *Norwegian Wood*, as will be shown further.

1.5. The importance of similes in Haruki Murakami's works

Murakami's similes are a striking feature of his fiction, they are very numerous and they draw the reader's attention (Wright 1996). In Murakami's own words, "Japanese purist writers adore external prettiness [...]. For them, this prettiness is good by itself, it becomes an end in itself, and that is why their style often results in frozen, formal metaphors that are not perceived naturally, on the level of a spontaneous feeling [...]. I try to change this in my prose. I like to write more freely and that is why I use long metaphors in which I find more life and freshness." (Kovalenin 2004:231-232) It needs to be mentioned that Murakami admires fiction by Raymond Chandler (Wright 1996; "Haruki Murakami: The Official Website" 2011), who, in his turn, is well-known for his similes, in fact, so much that these are known as 'chandlerisms' and there are numerous websites dedicated to that. But whether Murakami's manner of creating similes is inspired by Chandler or it is a mere coincidence between two kindred spirits, Murakami's similes are nevertheless original and created from scratch, and this makes me interested in them and their translations.

Every language has its own set of fixed, traditional similes, such as "as fit as a fiddle" in English or "черный как сажа" in Russian (Dobrovol'skij and Piirainen 2005:43); Newmark states that "the main problem [of translating similes] is cultural, i.e. does one transfer or adapt the simile?" (Newmark 1981:125) With a writer such as Murakami it is important that the translator is able not only to match the traditional comparative expressions

of the source language (SL) with their possible equivalents in the target language (TL) but also to render the author's own figurative creations in the target language. Moreover, as Murakami's prose has been greatly influenced by Western literature, one may wonder, perhaps, that Murakami's imagery may require adaptation not for the sake of his foreign readers when translated from Japanese, but quite the opposite – his Japanese readers may need a great deal of explanations for numerous American, European and Russian references he makes, literal and figurative alike. Still, his topics are unavoidably Japanese, therefore Newmark's suggested 'cultural problem' remains an issue for the translator.

In regards to Murakami, in whose prose messages expressed through similes play a very important role, the form appears to be of crucial value as a characteristic feature of the author's style, and therefore the accuracy of translation may have the same, if not greater, weight as the liberal treatment of the original. While this thesis makes no claim that formal equivalence is ideal for translating similes, the translator's task does include the necessity to observe formal elements in the simile's structure, otherwise the simile falls apart. The translator's task is to seek the golden mean between keeping the form and retaining the meaning, so that both the structure of the comparison and its figurative meaning remained. Unless the translator wishes to be so bold as to rid the author of this stylistic peculiarity, the translator must attempt at preserving Murakami's similes, and preserving a simile is only possible if its three constituent parts are transferred to the target language, both syntactically and semantically.

1.6. Methodology

I went through *Norwegian Wood* and its three translations, extracting every simile I was able to find in the four texts. This gave me four separate lists of sentences containing similes. The complete list of selected quotations is presented in Appendix A.

I limited myself to approximately fifty first pages of the original and the corresponding length of the text of the translations. This number of pages gave me over 80 comparative structures, of which only **51 quotations** remained after literal comparisons and analogies had been discarded. Of these, 45 contain similes present in the original text and 8 contain similes introduced into the text by the translators (i.e. some of these sentences contain both). My estimate is that the entire book may contain over 250 similes; I opted for a lesser amount of pages because I did not strive for any definite statistics but merely wanted to mark general tendencies that could be detected on the limited material from the original and its three translations.

My primary object of attention is **the simile marker**. As it is the syntactic ‘glue’ that holds the simile together and that specifically distinguishes it from other figures of speech, without marker, there is no simile, and without simile, Murakami lacks one of its most prominent features. In the chosen part of *Norwegian Wood*, I have come across not too large a number of comparison markers that are syntactically clearly distinguishable (explicit) in a sentence:

- yô + ni-ending (A *is the way* B is)
- yô + na-ending (A *is B-like*)
- maru-de (A *is like* B)
- mitai (A *looks like* B)
- ki-ga suru (A *feels like* B)

- onazi (*A is the same as B*)

This means that the translator encounters the same syntactic structures over and over throughout the book and has to turn them into naturally looking correspondents in the target language. The list above is the framework for the following analysis chapters. There are exceptions to this selection of markers, such as: 1) markers that denote similarity too vaguely; 2) markers that indicate more literal comparisons; or 3) markers used only once throughout the text. These exceptions will also be dealt with, separately.

I also look at how well the imagery behind every simile has been recreated in the target language. The following **types of changes in the target language** are possible:

a) syntactic:

- the marker may be omitted, thus signaling the absence of a simile;
- the topic or the vehicle may be omitted (sometimes taking the marker with them), when the translator uses only one of the elements to give the meaning to a sentence in the target language, thus destroying the simile and changing the sentence;

b) semantic:

- the topic and/or the vehicle may change its meaning, thus creating a new simile or altering the one intended by the original text;
- the topic and the vehicle, in the absence of the marker, may be borrowed from the source language but rearranged to create a completely new meaning.

I track all these differences, however slight they may be, to see how they affect the total amount of imagery that the original text offers. Murakami's messages rely on similes a lot; if the translators follow this tendency, they may echo it in the translation. The summary table of all changes and omissions in the simile structure is presented in Appendix B.

1.7. Material presentation

Every chapter of the thesis is arranged in the following manner:

I distribute the total of my findings according to the types of simile markers found in Japanese. Every chapter is divided into parts after the marker that is to be analyzed, in the following order:

1. yô-ni
2. yô-na
3. maru-de
4. mitai
5. ki-ga suru
6. onazi (yô-ni)
7. Similes marked by different means or not marked explicitly
8. Similes introduced only by the translators and not present in the source language

The quotations taken from the book are presented in the following manner:

Quote number. The original quote.

(Segmentation)

The translation. The exact place where the original and the translation differ is marked in *Italics* [if the translation language is other than English, I also provide the gloss translation of the differing place into English in brackets].

Ex: 10. 直子は僕に...腹を立てているように見えたが。

(*Naoko looked as though offended by me*)

Jäi mulje [*the impression was*], nagu oleks ta minu peale kuidagi pahane.

Segmentation is a term used by Vinay and Darbelnet to denote the process of dividing the text into translation units, which permits the translators to verify that every unit has been translated (Vinay and Darbelnet 1995:46-47). Therefore, in order to observe the way the translators handle Murakami's similes on the very basic level of translation units, segmentation is used to create the bridge between the SL and the TL to enable further in-depth analysis.

After thus presenting the basic statistics of my findings, I give my analysis regarding the translator's choice of the simile marker for translations of sentences with every type of SL marker, mentioning any possible factors that need to be considered regarding particular choices (context, grammatical differences between the source and the target languages, possible pragmatics behind every choice).

In this manner, I give a description for every marker and its examples and target language correspondents, before moving on to summarizing the entire amount of findings and analysis for every language to which the chapter is devoted. Finally, I take a look at any possible regularities and patterns that emerge, and summarize my observations based on all three target languages.

2. Japanese – Estonian

I divide the total amount of sample sentences by the types of overt comparison markers present in them. The first and the most frequently met marker is ‘yô’ accompanied by either case particle *ni* or ending *na* (Tsuji-mura 1996:134). It seems to be one and the same marker, although if used with case particle *ni*, it has a verb phrase as a topic, and if it has the *na* ending, its topic is a noun phrase. I see it as a valid reason to divide the cases of ‘yô’ marker into *ni*- and *na*-types, and the further analysis of their translation will show if it is justified.

2.1. よう+に (yô-ni): “A is the way B is”

An important thing about ‘yô-ni’ is that, depending on its grammatical context (if, for instance, it is preceded by a potential verb), it can be not only a tool of similarity and likeness, but can also express a goal towards which the action is aiming (“please get the door to shut” rather than “please shut the door”, which is but one of the many ways the Japanese express politeness in their speech) or it can indicate the manner of doing something (“he speaks in such a way as to make his English understood”). The latter can be quite descriptive and thus can be argued to have some characteristics of a simile, in certain contexts. To a great extent, this is subject to personal interpretation. This is the reason why I include many such examples in my analysis. To keep my approach to analyzing the sample sentences uniform, I intentionally treat every instance of ‘yô-ni’ as a simile marker so that a later examination can reveal whether the translator chose to view the sentence as a simile or not.

Within the chosen part of *Norwegian Wood*, there are 13 instances of similes with the ‘yô-ni’ marker. In 8 of them, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original.

In one, **the topic** in the TL is slightly different from the SL:

10. 直子は僕に...腹を立てているように見えたが。

(*Naoko looked as though offended by me*)

Jäi mulje [*the impression was*], nagu oleks ta minu peale kuidagi pahane.

In two cases, **the vehicle** in the TL is slightly different from the SL:

6. 「...」と直子がふと気づいたように訊ねた。

(*Naoko, as if suddenly becoming aware, asked.*)

“...” küsis Naoko, just nagu oleks järsku üles ärganud [*as if having suddenly woken up*].

12. ...力が備わっていることを示すオーラが天使の輪のようにぽっかりと浮かんでいて...

(*an aura denoting the power he possessed, like an angel's halo.*)

Sellise imevõime märgiks rippus tema pea kohal kohe eriline aura justkui jumalik aupaiste [*like a godly halo*].

And in two of the 13 samples **the marker** is absent in the TL:

3. 結局すべてはブーメランのように自分自身の手もとに戻ってくるという年代だったのだ。

(*all, like a boomerang, returns*)

See oli selline iga, kus ükskõik, mida ka ei vaataks, ükskõik, mida ka ei tunneks või mõtleks, viib see kõik ikkagi lõpuks bumerangina [*as a boomerang, in the function of a boomerang*] ringiga sinu enese juurde tagasi.

51. コンクリートの舗道はそのけやきの巨木を迂回するように曲り、それから再び長い直線と
なっていて中庭を横切っている。

(concrete path turned around the tree *as if making a detour*)

Betoonist jalgrada tegi käänu, läks suurest tselkvapuust ringiga mööda [*made a turn, went in a circle by
the tree*] ja jõtkas siis taas pika sirgena risti üle sisehoovi.

There is one instance in which the simile is broken into two sentences, with the topic in the first sentence and the vehicle in the sentence that follows (quote (9)). The marker, attached to the vehicle, is also in the sentence that follows. Apparently this serves for the author as a means of slowing the narration tempo down. The TL preserves the same “broken” structure in this example. I believe it is important to pay attention to the sentence structure in this aspect because it may play the part in choosing the marker for the translation or in choosing whether to have any marker at all. Murakami seems to put some weight into specific syntactic structures, in many instances deliberately dividing his topics and vehicles into different sentences. A simile is a device with a specific syntactic structure, which makes it dependent on the structure of the sentence itself.

Analysis of ‘yô-ni’

A closer look at the markers used in the translation shows an extremely wide array of the translator’s choices: *kui*; *justkui*; *nagu*; *just nagu*; *nii nagu*; *tundus*, *et*; even the essive case *bumerangina* ‘as a boomerang’, instead of a word accompanied by a separate marker.

In Japanese, ‘yô-ni’ may show a comparison, the goal of an action and the manner of an action, while possibilities of distinguishing between the three may decrease depending on the context. I would like to use the translation of (3) above and to inspect it in a more detailed

manner so as to avoid any further confusion. Consider (7), the sentence that also contains the same function word ‘yô-ni’, which in the resulting translation also merges with the content word to which it is grammatically connected, to create a single word in the ablative case:

5. 「…」と直子は弁解するように言った。

(Naoko said *as if in an excuse / to excuse herself*)

“...” ütles ta vabandavalt [*in an excusing manner*].

A single word *vabandavalt* in an example above, just as a single word *bumerangina*, is also the result of translating a complex structure ‘content word + yô-ni’. Nevertheless, I still consider *bumerangina* a simile and I also view its ending of the essive case as a simile marker because the context suggests that the word remains a figurative comparison when the essive case is used, whereas the ablative case *vabandavalt* only shows the manner of action, it does not compare the action to an excuse. The translator’s choice of *vabandavalt* ‘in an excusing manner’ instead of e.g. *justkui vabanduseks* ‘as if in an excuse’ indicates that the translator has interpreted this particular instance of ‘yô-ni’ as a manner of action and not as a comparison. Moreover, the context itself does not call for a creative comparison here. The translator may consider that Naoko’s smile is not something out of the ordinary that would require the author to bring it to reader’s close attention by accentuating it with a figure of speech. It may be understood that a plain adverb will do the trick here.

In (51), the marker ‘yô-ni’ is, again, open to interpretation. One of its functions, when it does not create a comparison, is that of demonstrating an intention or a goal. The context in (51) suggests that, rather than it being a comparison ‘turn as if going around the tree’, the phrase may imply the goal towards which the action is aimed: ‘turn in order to go around’.

There is a possible explanation to the large assortment of TL simile markers I enumerated above. Presumably, it is this vagueness of the ‘yô-ni’ marker that leaves the translator in such uncertainty regarding the specific way of translating it. ‘Yô-ni’ offers only a hint at a possible simile, which can be revealed by the translator if the context suggests so. E.g. the phrase ‘in an excusing manner’ is not necessarily viewed as a figure of speech, a creative embellishment of the text, and so it falls within the realm of non-figurative text, remaining a plain adverb, whereas ‘like a boomerang’ is clearly figurative, non-literal, and so, even though the marker is still the same vague ‘yô-ni’, the expression is treated as a simile. The same fate befalls the translation of (51), where the translator has interpreted ‘yô-ni’ not as a simile but as a manner of action.

If an SL simile is divided into two sentences, it becomes more difficult for the translator to find a fitting marker that would work properly in a separate sentence, as opposed to when a simile is ‘gluing’ the topic and the vehicle together. This limits the translator’s freedom of choosing; however, with only one example here it is impossible to speak of any “regularities”. More examples will follow that may shed more light on this feature.

2.2. よう+な (yô-na): “A is B-like”

Another variant of the ‘yô’ marker is that with *na*-ending. Its topic is a noun phrase, and the specific feature of *na*-ending is that it is one of the grammatical endings of Japanese adjectives – more specifically, **adjectival nouns** (Tsujimura 1996:136-137), that is, a category of words that exhibit characteristics of nouns and adjectives alike. From adjectives they take e.g. the ability to modify nouns. Thus, the presence of ‘yô-na’ makes the entire

vehicle the modifier in that noun phrase (cf. in English, expressions of similarity converted into adjectives with the use of suffix *-like*: godlike appearance – appearance like that of a god, childlike behavior – behavior like that of a child). However, with all the compositional elements of a simile present and with a figurative, rhetoric meaning, from the point of view of the present paper it is still a simile, and I shall treat it as such.

Within the chosen part of *Norwegian Wood*, there are 8 instances of similes with the ‘yô-na’ marker. In three of them, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original.

In two cases, **the vehicle** in the TL is slightly different from the SL:

17. ...地獄のふたをあけたような騒ぎがもちあがるのは目に見えていた。

(uproar would rise like *hell's lid had been opened*)

... see tekitanuks niisuguse lärmi, nagu oleks põrgul kaas pealt ära võetud [like *the hell's lid had been taken off*].

18. そして穴の中には暗黒が―世の中のあるゆる種類の暗黒を煮つめたような濃密な暗黒が―
つまっている。

(darkness, as if *concentrated from all kinds of world's darknesses*)

Ja augu sügavus on tulvil pimedust - rasket pimedust, just nagu see oleks kogu maailma pimeduse ekstrakt [darkness, just like it is *an extract of the whole world's darkness*].

In one case, both **the topic and the vehicle** in the TL are slightly different from the SL:

20. ...その不完全な記憶をしっかりと胸に抱きかかえ、骨でもしゃぶるような気持で僕はこの文章を書きつづけている。

(*clutching to my breast, feeling like sucking on a bone*)

...oma südames kindlakäeliselt kinni hoides kirjutan ma seda juttu edasi, just nagu imeks kondist üdi.

[*holding with a firm hand in my heart, as if sucking the marrow from a bone*]

In one case, **the topic and the vehicle** have switched places and the topic-made-vehicle has a slightly different meaning:

19. 細長い雲が凍りつくような青い天頂にぴたりとはりついていてた。

(clouds, *as if frozen, clung tightly*)

Peenikesed pilveribad olid jäätunud näivasse taevalakke justkui kõvasti kinni kleebitud [*were frozen into sky as if pasted on*].

And in one of the 8 samples **the marker** is absent in the TL:

15. こんなのに比べれば、キズキの座談の才なんて子供だもののようなものだった。

(if you compare with it, Kizuki's conversational gifts *were like a child's play*)

Sellega võrreldes oli Kizuki õhtujuhianne lapsemäng [*show host gift was a child's play*].

Analysis of 'yô-na'

Translator's choices of Estonian markers for 'yô-na' include *just nagu*, *nagu*, *taoline* (an adjective meaning 'similar' or 'resembling') and *justkui*, and it seems that they are used randomly. The translator uses the possibility to translate a phrase of adjectival character with the adjective *taoline*. In one of the other sentences, the translator seems to try to preserve the adjectival feel of the comparison by adding a demonstrative adjective *niisuguse* 'such' to the topic and elaborating on this adjective with the help of the vehicle: 'such noise as if hell's lid has been opened'.

In one more sentence, even though the marker *justkui* does not point specifically at anything, the vehicle of the simile is a preterite participle functioning in the sentence as an attribute: *justkui kōvasti kinni kleebitud* ‘as if pasted on’. I have already mentioned above that, in this particular sentence, the topic and the vehicle have switched places, and as a result the translator compares the frozen state of the clouds to an immobile quality of something clinging tightly, instead of comparing the tightly-clinging state of the clouds to an immobile quality of something frozen (as the original does).

The total result is four sentences which, that way or another, preserve the adjectival trait that the marker brings into the sentence, as opposed to four sentences that do not. It should be noted that the ease with which the Japanese language forms and changes parts of speech by repositioning morphemes is greater than that of the Estonian language, even though both are agglutinative languages, and this may be the reason why the translator has not conformed with the original so that the adjectival characteristics of entire phrases with ‘yô-na’ could be conveyed into Estonian.

2.3. まるで (maru-de): “A is like B”

The next widely used comparison marker is ‘maru-de’. In all but one instances in the text it is used in sentences alongside other markers denoting similarity, such as ‘yô-ni’, ‘yô-na’, ‘mitai’. Structurally, there seems to be a reason why ‘maru-de’ stands apart from other markers and this gives me grounds for picking it into a separate category, rather than distributing the sentences with its “companion” markers into their respective categories. I will tackle this feature in greater detail later on.

Within the chosen part of *Norwegian Wood*, there are 13 instances of similes with the ‘maru-de’ marker. In their TL correspondents, the marker is present in every sentence. In eleven of them, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original.

In one case, **the vehicle** in the TL is slightly different from the SL:

28. まるで魂を癒すための宗教儀式みたいに、我々はわきめもふらず歩いた。

(just like in a soul-healing religious ceremony, we walked)

Kõndisime edasi, pilkugi kõrvale heitmata, nagu mõnel usutalitusel, kus deemoneid välja aetakse. [like in a religious ceremony where demons are exorcized]

In two cases, **the topic** in the TL is slightly different from the SL:

27. ...その十月の草原の風景だけが、まるで映画の中の象徴的なシーンみたいにくりかえしくりかえし僕の頭の中に浮かんでだけいる。

(October meadow landscape floats up in my head like a symbolic scene)

Ja jääb ainult maastik, see oktoobrikuine heinamaa, mulle üha ja üha vaimusilmas kangastuma [keeps coming to my mind's eye] just nagu sümboolne stseen filmist.

32. そして上の方には光の円がまるで冬の月みたいに小さく小さく浮かんでいるの。

(a circle of light just like winter moon)

Ja siis ülal hõljub pisi-pisikene valguslaik [a spot of light] just nagu talvine kuu.

There are 4 instances in which the simile is broken into two sentences, with the topic in the first sentence and the vehicle in the sentence that follows. The marker, attached to the vehicle, is also in the sentence that follows. Apparently this serves for the author as a means

of slowing the narration tempo down. The TL preserves the same “broken” structure in all instances but one:

22. 声が聞こえた。まるで別の世界の人口から聞こえたくるような小さくかすんだ鳴き声だった。

(A voice could be heard. Sounding just as if from an entrance to the other world, a quiet hazy weeping voice it was.)

See oli vaikne kähisev hääl, mis kostnuks nagu teise ilma sissekäigu juurest.

Analysis of ‘maru-de’

In all 13 instances, the translator uses marker *nagu* or its slightly more emphatic and more informal varieties *just nagu* and *justnagu* (the same way *just like* is a more emphatic and more informal variant of *like* in English). There seems to be no correlation between the choice of a TL marker and the fact whether the simile is presented in one sentence or two, just as there is no such correlation in the SL.

‘Maru-de’ is a very distinct marker. It stands before of the vehicle, while its companion words, ‘mitai’ being the most frequent of those, are put after the vehicle, functioning almost like the opening and the closing tag in a computer program. This feature of its explains why, unlike ‘yô-ni’ above, ‘maru-de’ is unlikely to be overlooked or ascribed a function other than comparative. Since it is so strong and unambiguous, this may be the reason why it prompts the translator to keep choosing the same TL marker again and again to convey the meaning of ‘maru-de’ into the TL.

I tried randomly substituting *nagu* with other comparison markers in Estonian. Other markers fit as well, not making the resulting sentences any less elegant and functional, and I suppose there is no reason why there should only be *nagu* instead of e.g. *justkui*. However, the

strong nature of ‘maru-de’ may suggest that, once the translator chooses some marker to translate it, it can be used throughout.

2.4. みたい (mitai): “A looks like B”

Another comparison marker is ‘mitai’. Syntactically, it functions as an adjective, having a respective morphological structure, and similarly to ‘yô’ can be accompanied with either *ni*- or *na*-ending, depending on whether the topic of a simile is either a verb phrase or a noun phrase, respectively.

Within the chosen part of *Norwegian Wood*, there are 4 instances of similes with the ‘mitai’ marker. In all of them, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original. However, only two TL markers are words that are most often used in similes and most commonly viewed as markers; the reason for this seems to be the ‘mitai’ marker itself, and I will elaborate on this later on.

Out of the 4 samples, marker *just nagu* is used twice, and it is the only one that strikes me as a typical, conventional marker. Other two similes are connected by use of expressions *tundub olevat* ‘feels like being’ and *jätsid vaatajale mulje, et* ‘left the observer under the impression that’.

Analysis of ‘mitai’

‘Mitai’ is a shortened form of ‘[... wo] mita yôda’, which literally means ‘looks like’ (‘like one saw it’). Though no longer written with kanji 見 which visually indicates the

semantic component ‘see, look’, the marker still hints at this meaning phonetically and grammatically and thus denotes a comparison. It is often used the same way one would use ‘looks like’ in English. Sentences with this marker have the following uses: a) ‘looks like’, expressing resemblance; and b) ‘it seems like’, expressing an inference or an uncertain (roundabout) conclusion based either on sensory impression of the object itself or on the surrounding circumstances (Martin 2004:173). It requires careful consideration to establish a simile with this marker which truly is a simile and is neither a plain comparison nor a way to express someone’s feelings or assumptions (e.g. *He looked like he was about to stop, She looked like she was a student, Looks like it’s going to rain*). This may be one of the reasons why so few examples of ‘mitai’ have made it to the final selection, or why Murakami uses it so infrequently, compared with other markers – because of its uncertain nature and tendency to create literal rather than figurative comparisons.

This also seems to be the reason why the translator, too, is inclined to avoid ‘typical’ markers and to instead prefer expressions that help retain the simile but do not draw attention to it in an explicit manner. For this part, I tried substituting *tundub olevat* with e.g. *justkui* in (37), with the necessary syntactic adjustments, and the resulting simile seems to create an impression of being too direct for the meaning implied:

37. 頭はなんだか他の誰かの頭みたいに感じられる

- pea *tundub olevat* hoopis kellegi teise oma [the head feels like someone else’s]

- pea on *justkui* kellegi teise oma [the head is just like someone else’s]

In the translator’s rendition, both the ‘weak’ character of ‘mitai’ and the careful wording of *tundub olevat*, coupled with the use of the quotative mood, available in the Estonian language, show that the character in the story places himself at some distance from

the image of someone else's head to compare it to his own, while this imaginary distance becomes much smaller should translator choose *justkui* instead: with *justkui*, one's own head and someone else's head become almost undistinguishable from one another.

This close look at one example serves to suggest that, if an expression with 'mitai' can indeed be treated as a simile, it may require a less direct and a more elaborate method of connecting the topic and the vehicle.

2.5. 気がする (ki-ga suru): "A feels like B"

'Ki-ga suru' is an expression that can be translated as '*the feeling is that*' (literally '*[something] makes the feeling of*'). I treat it as a simile marker and sentences with this expression as similes, since it compares the emotional state or impressions of someone to a specific situation, event or notion. This, however, is only possible if the overall meaning of the comparison extends beyond literal, and even if I allow myself the liberty of treating 'ki-ga suru' as a simile marker, I must always take great care when choosing my samples from the text. However, in the chosen part of the text I encountered it only twice. In both sentences, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original.

Out of the two cases of 'ki-ga suru' present, one has a simile that is broken into two sentences, with the topic in the first and the marker + vehicle in the following. This "broken" structure is preserved in the TL.

Analysis of ‘ki-ga suru’

Both instances of ‘ki-ga suru’ have been rendered in Estonian as subordinate conjunctions (with the topic as the main clause and the vehicle as the subordinate clause) containing verbs *tundub, et* ‘feels like’ and *võib arvata, nagu* ‘one could think that’. The presence of verbs, echoing the verb *suru* ‘make’ in the Japanese expression, may indicate that the translator has made an attempt, consciously or not, to preserve the verb in the original. The observation regarding the preserved ‘broken’ structure of the simile makes it plausible that this marker enables to retain the structure suggested by the author or, at the very least, to help the translator follow the author’s intentional division of the simile into two parts.

2.6. 同じ (onazi): “A is the same as B”

‘Onazi’ is a word literally translated as ‘similar’ and for this reason, along with its adverbial counterpart ‘onaji yô-ni’ (‘similarly’), it is, perhaps, the most literal and direct simile marker out of those examined in this paper. This, however, also makes it the least reliable indicator of a simile because I need to distinguish between a simile – a figure of speech – and a simple comparison, and with ‘onazi’ being so literal it is easy to confuse the two.

Within the chosen part of *Norwegian Wood*, there are 2 instances of similes with the ‘onazi’ marker. In both of them, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original.

Both sentences have similes that are broken into two sentences, with the topic in the first and the marker + vehicle in the following. This “broken” structure is preserved in the TL in both sentences.

Analysis of ‘onazi’

In both samples, the translator has chosen a marker *täpselt samamoodi* ‘exactly the same way’ that helps to indicate the similarity in a very direct way, utilizing the adverb *täpselt* ‘exactly’ to emphasize the similarity.

2.7. Other Kinds of Similes

There are two other cases where the simile marker is less explicit than in the previous examples. I shall interpret them as similes because they imply a likeness of one thing to another and because the vehicle-part of such likening has a figurative, literary feel. In addition to this, I chose them because there was a simile-like construction in the TL and it needed to be examined and compared against the original. In addition to these, there is one more example which is constructed with the use of a conventional simile marker yet, since it is only one in the entire section of the text chosen for analysis, it makes more sense to group it together with the other two as miscellanea.

Samples (43) and (44) border on being literal and not similes. Also, as with *onazi* above, the sentences cannot be inversed (interchanging the compared part with the part it is being compared to) without losing their original meaning, which means that these sentences

are figurative. In all three cases, the structure topic – marker – vehicle is preserved, and in one of them both topic and vehicle render the same meaning as the original:

42. 彼女はそう言うツイードの上着のポケットに両手をつっこんだまま僕の顔を見て、本当
いう風ににっこりと微笑んだ。

(smiled *in a way of saying* 'true!')

Nii öelnud, vaatas ta mõlemat kätt tviidjaki taskusse surudes mulle naeratades otsa, ikka et [*as it were*]
ausõna, tõtt räägin.

In one case, **the vehicle** in the TL is slightly different from the SL:

43. そのとなりにはこの国旗掲揚を手伝う助手の如き立場の学生が控えている。

(student in the position *like an assistant to help raise the flag*)

Ja vahetult tema kõrval seisab tseremoonia abilise moodi [*like a ceremony assistant*] ülesannetes
kooliõpilane.

In one case, **the topic** in the TL is slightly different from the SL:

44. みるからに右翼学生という格好だったし、だからこそまわりの連中も突撃隊と呼んでいた
わけだが本当のことを言えば彼は政治に対しては百パーセント無関心だった。

(by the looks, *his clothes implied* a so-called right-wing student)

Kui peale vaadata, siis nägi ta igati parempoolse üliõpilase moodi välja [*in all aspects he appeared like
a right-wing student*] ja seetõttu ümberkaudsed teda Rännakrühmlaseks ka kutsisid, aga kui aus olla,
siis oli ta poliitika suhtes absoluutselt ükskõikne.

Analysis of Other Kinds of Similes

The doubtful cases both contain *moodi* ‘in a way like, in the manner of’ as a marker, and it is as weak as a comparison can be in Estonian. The similarity is rather distant: ‘A is not like B, A just looks that way’ or ‘there is something of B in A’. Beside the above justification for treating these two examples as figurative sentences, more reasons to classify them under simile and include them in my analysis stem from the context:

- 1) in (43), there is no such profession or a position at the university as a ‘ceremony assistant’ – it is merely something the observer has made up to express his idea of what he thinks the person resembles;
- 2) in (44), the character looks like a right-wing student but it is not because the character wears a carnival costume (so it is not a case similar to e.g. ‘my son bought a pharaoh costume and looks exactly like one’), nor is it because the character is compared to an actual right-wing student standing nearby; he merely creates an impression of someone who could be a right-wing student, the same way a house could ‘look like a hospital’, i.e. create an impression of being a hospital if it has some coinciding characteristics, and the comparison remains non-literal, unlike in ‘this house is very similar to this hospital’.

To sum up, both doubtful cases may present a problem in deciding whether the sentence contains a simile or not. The translator chose a faint, not too obvious marker to denote the implied similarity, which may serve to mirror this uncertainty for the TL reader.

2.8. Similes Introduced by the Translator

Within the chosen part of the text, the TL also has one simile not present in the SL. It is a fixed expression in Estonian.

45. 僕はだいたい夜遅くまで本を読み朝は八時くらいまで熟睡するから...

(till 8 o'clock *slept soundly*)

... magan hommikul kella kaheksani nagu kott [*sleep like a sack* = sleep very soundly]

Analysis of Similes Introduced by the Translator

There is a fixed expression in Japanese which describes sound sleep and which is also a simile: *doro-no yô-ni neru* (泥の様に寝る, 'sleep like mud'). Murakami has opted for a non-idiomatic expression instead. Katarina Reiss remarks that, in a form-focused text, a metaphor "should be represented in the target language by an equally idiomatic metaphor of similar value or significance" (Reiss 2000:58). I accompany it by Newmark's statement that, "Where an adjective has an obvious one-to-one equivalent which is also communicatively effective, there is no reason to replace it with a metaphor" (1981:158). Bearing this in mind, and also the fact that a work of fiction, which is *Norwegian Wood*, is an expressive, form-focused text, it is possible to translate a fixed expression in the SL with a fixed expression in the TL and not to introduce any idiomatic language if the SL does not prompt to do so. Linström chose an idiom in Estonian to translate a rather neutrally worded phrase in Japanese. However, if the SL expression indicates that the sleep is indeed extremely sound and that the best corresponding literal translation of the TL does not stress it as much, the translator may opt for an idiom, which is what I observe here. The idiom tackles the cultural-linguistic pool

of the reader's knowledge which helps the reader to instantly grasp the idea that someone's sleep is extremely sound.

2.9. Estonian Translation: Summary

Out of 13 sentences with 'yô-ni', 11 have a marker that indicates the presence of a simile, although only in 8 sentences similes have the same structure and meaning. When a simile is divided into two sentences, the translator uses the same marker every time. It may be that divided similes with this marker limit the translator's freedom. Apart from this, there are very many variants of translation of this marker in the Estonian version, which may also indicate that the marker's meaning and the strength with which it denotes similarity are not well defined and that the marker presents a great deal of difficulty for the translator when it comes to deciding how precise and strong the implied similarity is. 'Yô-ni' also demonstrates an interesting feature of the Estonian language: the absence of separate marker in the syntactic structure does not mean the absence of a simile because the essive case can sometimes be used to express comparison (cf. *bumerangina* 'as if a boomerang, acting like a boomerang').

Out of 8 sentences with 'yô-na', 7 have a marker in them, although only 3 similes are rendered entirely. The choice of markers seems to be random. 'Yô-na' functions like Japanese adjectival nouns (adjectives of *na*-type), and this is reflected in the adjectives that are used to convey similes (*taoline* 'resembling', *niisugune* 'such'). Also, in one of the sentences, both topic and vehicle are turned into adjectives in the translation even though the marker itself is not. This may also reflect the adjectival feel of the simile in the original. All in all, half of the

similes with ‘yô-na’ have adjectives in them. It should be noted that Japanese forms adjectives with more ease than Estonian does.

All 13 sentences with ‘maru-de’ have a comparison marker in them. In every instance it is *nagu* ‘like’ or its more emphatic equivalent *justnagu* ‘just like’. Both these facts may point to a very strong nature or a very straightforward meaning of ‘maru-de’ which affects the translator’s choices. A simile that is broken into two sentences is given the same structure 3 times out of 4, while in one the translator uses only a comma to separate the parts. The unambiguous nature of this Japanese marker and the selection of samples found in the analyzed part of the Estonian translation may lead to a conclusion that ‘maru-de’ either facilitates the choice of a translation strategy or forces the translator to abide by the same choice throughout the text.

All 4 sentences with ‘mitai’ have a comparison marker in them. The marker *just nagu* is used twice. ‘Mitai’ literally means ‘looks like’ and therefore has a tendency to indicate a literal comparison (e.g. ‘this house looks like my house’) rather than a simile. This may be the reason why it is so rarely used by Murakami himself, because the author obviously prefers similes to plain comparisons. The translator, too, seems to opt for expressions that do not point at similes directly but rather create a more vague effect (e.g. the quotative mood of *tundub olevat* ‘feels being’).

Both sentences with marker ‘ki-ga suru’ in them also have simile markers in the translation. Both similes are rendered with the use of verbs, which echoes the verb *suru* ‘do’ in the original marker.

Both sentences with ‘onazi’ have a comparison marker in them; *täpselt samamoodi* ‘exactly the same way’ in both cases reflects the meaning of the original marker.

There are three instances of similes with other kinds of markers; their Estonian translations all have a simile marker as well. Two sentences are rather doubtful cases, bordering on plain comparisons instead; both have *moodi* ‘in a way like, in the manner of’ as a marker, which is as weak as a comparison may at all be in Estonian.

There is one case where a non-figurative description is translated with the help of a simile that is a fixed expression in Estonian. A possible explanation of this is that the translator has found that the Japanese description, albeit non-figurative, has a very strong meaning, and this cannot be rendered in Estonian by a literal translation, so an idiom must be used to make a similar impact on the reader.

As Appendix B shows, the translator introduced a total of 17 changes into Murakami’s similes in the chosen part of the text. The only changes are in the meaning of the topic (6) and the vehicle (8) as well as three marker omissions. Most changes (7) are encountered in sentences with the marker ‘yô-na’. All similes with markers ‘mitai’, ‘ki ga suru’ and ‘onazi’ are rendered in their entirety.

3. Japanese – English

The total amount of sample sentences is arranged according to the same principle as with the Estonian translation.

The first and the most frequently met marker is ‘yô’ accompanied by either case particle *ni* or ending *na*.

3.1. よう+に (yô-ni): “A is the way B is”

Within the chosen part of *Norwegian Wood*, there are 13 instances of similes with the ‘yô-ni’ marker. In 3 of them, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original.

In two cases, **the vehicle** in the TL is different from the SL:

6. 「ここはどこ？」と直子がふと気づいたように訊ねた。

(Naoko, as if *suddenly becoming aware*, asked.)

"Where are we?" asked Naoko, as if *noticing our surroundings for the first time*.

9. 直子はテーブルに肘をついて、しばらく壁にかかったカレンダーを見えた。そこに何か適当な表現を見つけることができるんじゃないかと期待して見ているようにも見えた。

(looked at the calendar as if *trying to see whether it is possible* to discover some suitable expression there)

almost as though *she were hoping* to find the proper expression there.

In three of the 13 samples **the marker** is absent in the TL:

2. まっ赤な鳥が二羽草原の中から何かに怯えたようにとびあがって雑木林の方に飛んでいくのを見かけただけだった。

(birds, *as if frightened* by something, flew up)

We saw only two bright red birds *leap startled* from the center of the meadow and dart into the woods.

8. ...と彼女はそう言ってから付けたすように少しだけ笑った。

(having said that, *as if in addition* smiled only a bit)

To which she *added* a momentary smile.

51. コンクリートの舗道はそのけやきの巨木を迂回するように曲り、それから再び長い直線となって中庭を横切っている。

(concrete path turned around the tree *as if making a detour*)

The paved path leading from the gate *circumvented the tree* and continued on long and straight across a broad quadrangle, two three-story concrete dorm buildings facing each other on either side of the path.

In one sentence, **the marker** as well as **the vehicle** are absent in the TL:

5. [うまく説明できないのよ] と直子は弁解するように言った。

(Naoko *said as if to make an excuse*)

"I don't know ... I can't really explain it," she *said*, tugging the sleeves of her sweatshirt up over the elbows and down again.

In one of the 13 samples **the marker** and **the topic** are absent in the TL, while **the vehicle** has been transformed to create the subject and the verb in the resulting sentence:

7. [...] 低くたれこめていたうつとうしい雨雲は南からの風に追い払われるように姿を消していた。

(low-lying gloomy rainclouds *disappeared as if driven away* by the south wind)

[...] and a south wind *had swept away* the low-hanging clouds.

There are two instances in which the translator does not follow the sentence structure established by the author. In one case, the simile in the SL is broken into two sentences, with the topic in the first sentence and the vehicle in the sentence that follows. The marker, attached to the vehicle, is also in the sentence that follows. Apparently this serves for the author as a means of slowing the narration tempo down. In this case, the TL joins the two together into one sentence:

9. 直子はテーブルに肘をついて、しばらく壁にかかったカレンダーを見えた。そこに何か適当な表現を見つけることができるんじゃないかと期待して見ているようにも見えた。

(looked at the calendar as if trying to see whether it is possible to discover some suitable expression there)

- almost as though she were hoping to find the proper expression there.

The dash does help to make a small pause in the narration, but the overall pace is still faster than if there had been a full stop.

In the other instance, the TL does the opposite and breaks a whole sentence into two, following the scheme described above:

11. 時々直子とはとくにこれといった理由もなく、何かを探し求めるように僕の目のなかをじっとぞきこんだが、そのたびに僕は淋しいようなやりきれないような不思議な気持になった。

(stare into my eyes as if searching for something)

Sometimes Naoko would lock her eyes on to mine for no apparent reason. She seemed to be searching for something, and this would give me a strange, lonely, helpless sort of feeling.

Analysis of yô-ni

The change in (11) creates a slight shift in the meaning. By placing ‘stare into eyes’ and ‘searching for something’ into one phrase between commas, the SL syntactically creates a comparing connection between them, makes them related to one another, and the ‘strange

feeling’ is created by staring. The TL separates the two, showing not just by a comma but by a full stop that ‘lock her eyes’ and ‘searching for something’ are two different actions. The ‘strange feeling’ is then created by searching.

The choice of simile markers used by the translator is diverse. ‘Like’ is used twice, ‘as though’, ‘as ... as’ and ‘as if’ once, and twice the translator gives the function of the simile-connecting marker to the verb ‘seemed’ to convey the feeling created by the topic. There is also one instance where the comparison is even rendered by such indirect way as ‘air of [a Flemish landscape]’ (sentence (1)). The topic and the vehicle are not likened to one another directly, but the feeling of resemblance is there.

This, coupled with the fact that out of 13 examples, four carry neither a marker nor any figurative meaning, brings me back to the observation made regarding the Estonian translation of *Norwegian Wood*. Due to the ambiguous nature of ‘yô-ni’ and the difficulty its syntactic function presents to non-native speakers, which includes the translators, the final decision that the translator has to make when considering the possible choices becomes more complicated.

While Rubin preserves the ‘likeness’ in most sentences in this selection, it ranges from direct comparisons to mere hints, in sentences like (2) dwindling to a plain description: ‘leap startled’, where ‘leap as if startled’ could have been, had ‘yô-ni’ been interpreted as a simile marker. The context shows that the translator may see the reason to leave the comparison marker out: in nature, it is a common occurrence that wild birds would be frightened by someone passing nearby. It can be logical that the action is not compared to a result of fear but is directly connected to it. The translator’s choice shows that here, the word ‘yô-ni’ (as the variety of its grammatical functions allows) indicates not similarity, but, rather, a manner of action.

Sentences (7), (8) and (51) can be treated in a similar way, based on the presumption that if an action is carried out obviously and literally, it need not be described by ‘as if’. Considering Murakami’s love for similes, the translator is faced with the necessity to weigh the possibility of such literal comparisons still being similes. However, in such cases, the difference is slight, and the resulting comparison can still preserve all the components that the SL offers.

In (5), however, the absence of the marker and the vehicle is not compensated for in SL. Neither the TL sentence nor its context transfer the meaning of ‘excuse’ from the original. The ellipsis, while hinting at Naoko’s confusion and hesitation, does not convey the apologizing manner of her action, whether direct or perceived by Watanabe. One assumption may be that any possible translation (e.g. ‘she said as if in an excuse’, ‘she said, apologizing’, ‘she said as if apologizing’) looks clumsy and lacks the brevity of the original, and the translator may choose to omit it rather than risk a not-so-smooth sentence even if with all semantic elements preserved.

3.2. よう+な (yô-na): “A is B-like”

Another variant of the ‘yô’ marker is that with ending *na*.

Within the chosen part of *Norwegian Wood*, there are 8 instances of similes with the ‘yô-na’ marker. Only in one of them, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original.

The rest break down as follows:

In two sentences, **the marker** is absent from the TL:

15. こんなのに比べれば、キズキの座談の才なんて子供だもしのようなものだった。

(if you compare with [Nagasawa], Kizuki's conversational gifts were like a child's play)

Compared with Nagasawa, Kizuki's conversational gifts *were child's play*.

20. 既に薄らいでしまい、そしていまも刻一刻と薄らいでいくその不完全な記憶をしっかりと胸に抱きかかえ、骨でもしゃぶるような気持で僕はこの文章を書きつづけている。

(clutching to my breast, with the feeling of sucking on a bone)

Clutching these faded, fading, imperfect memories to my breast, I go on writing this book *with all the desperate intensity of a starving man sucking on bones*.

In three sentences, **the marker** as well as **the topic** are absent from the TL:

13. しかしどれだけ忘れてしまおうとしても、僕の中には何かぼんやりとした空気のかたまりのようなものが残った。

(remained some thing like a vague lump of air)

I tried hard to forget, but there remained inside me *a vague knot of air*.

14. たぶん僕の心には固い殻のようなものがあって、そこをつき抜けて中に入ってくるものとはとても限られているんだと思う、と僕は言った。

(perhaps there is a thing like a hard shell in my heart)

I don't know, sometimes I think I've got *this hard kernel* in my heart, and nothing much can get inside it.

17. いちばんてっとり早いのはそのいまましいラジオを彼のいないだに窓から放りだしてしまふことだったが、そんなことをしたら地獄のふたをあけたような騒ぎがもちあがるのは目に見えていた。

(uproar would rise like hell's lid had been opened)

The quickest way to put a stop to this was to wait for him to leave the room and throw his goddamn radio out the goddamn window, but I knew if I did that *all hell would break loose*.

In one sentence, **the marker** is absent from the TL and semantically neither **the topic** nor **the vehicle** are preserved as the sentence is constructed from a different material:

16. 僕はとても悪いことをしてしまったような気がした。

(I had the feeling like I did something bad)

I felt sorry I had done that to him.

And in yet another sentence, **the marker** is absent from the TL and **the vehicle** is transferred to another part of the sentence with a different function:

19. 細長い雲が凍りつくような青い天頂にぴたりとはりついていた。

(long cloud(s) clung like frozen on the blue dome of the sky)

One long streak of cloud *hung pasted* across a dome of *frozen* blue.

Analysis of *yô-na*

Only one sentence actually uses a marker ('as if') to retain the simile structure from the SL. Sentence (20) is just enough descriptive to be considered a simile ('of a starving man') because instead of a marker it has the adposition 'of' and the indefinite article hinting at figurativeness and similarity (see Harris's list of markers, p. 4). The diversity of the ways in which the other sentences have been translated would be due to any of the following (hypothetical) reasons:

- 1) the high variety of functions that marker '*yô-na*' may have;
- 2) the difficulty that the translator has personally had either a) in interpreting the function of '*yô-na*' in a SL sentence, or b) in the manner of arranging this function within the TL;
- 3) or the vast differences between the Japanese and the English syntax that render the translation of sentences with '*yô-na*' a particularly challenging task.

However, as has already been mentioned in the corresponding analysis of the Estonian translation, the syntactic function of 'yô-na' is fairly simple, very similar to that of the English '-like' ('godlike', 'childlike', etc.). This marker always suggests the underlying structure '*vehicle* + -like + *topic*', e.g. 'dancing-like flame' or 'crying-like song'. Such obvious structuring presents no difficulty in spotting the simile and in breaking it down into simile's constituent parts. In the English translation, the resulting sentence hints at the possibility that the translator considered it unnecessary to retain the given simile in the TL.

In (13) and (14), by reducing the 'topic-marker-vehicle' structure to the vehicle only, the translator seems to avoid indefinite pronouns that are quite normal and common for a Japanese sentence but may look too distracting in an English sentence. The translator employs the determiners of the English language ('a' and 'this') to stress the fact that neither the 'knot of air' nor the 'hard kernel' are literally there, to emphasize their abstract nature, and this helps to preserve some of the figurative feeling that Murakami's comparative structures invoke.

In (17), however, the tripartite simile in the SL is reduced to an idiomatic expression. This change somewhat weakens the poetic air of Murakami's comparison of 'uproar' to 'opening of hell's lid' and gives the sentence a more colloquial feeling, even though the replacement is close enough for the sentence not to change its meaning. Coupled with the emphatic use of 'goddamn' twice in the same sentence (only one of which is prompted by the original), the overall tone of the TL sentence is much more colloquial than that of the SL sentence.

3.3. まるで (maru-de): “A is like B”

The next widely used comparison marker is ‘maru-de’. In all but one instances in the text it is used in sentences alongside other markers denoting similarity, such as ‘yô-ni’, ‘yô-na’, ‘mitai’. Earlier, in the Estonian part, I have given my grounds for believing that ‘maru-de’ stands apart from other such markers in that it is a very strong and distinct marker and that this quality of its influences the translator’s choices in rendering Murakami’s similes. Further on, I shall see if the English translation also proves this point.

Within the chosen part of *Norwegian Wood*, there are 13 instances of similes with the ‘maru-de’ marker. In their TL correspondents, the marker is present in every sentence. In six of them, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original.

In four samples, **the topic** in the TL is slightly different from the SL:

27. そして風景だけが、その十月の草原の風景だけが、まるで映画の中の象徴的なシーンみたいにくりかえしくりかえし僕の頭の中に浮かんでだけいる。

(landscape floats up like a symbolic scene)

And nothing but scenery, that view of the meadow in October, *returns* again and again to me like a symbolic scene in a film.

28. まるで魂を癒すための宗教儀式みたいに、我々はわきめもふらず歩いた。

(just like in a religious ceremony, we walked straight ahead)

We forged straight ahead, as if our walking were a religious ritual meant to heal our wounded spirits.

30. まるで自分の体がふたつに分かれていてね、追いかけてっことをしてるみたいなそんな感じなの。

(like my body is split into two and is running after itself, such is the feeling)

It's like I'm split in two and playing tag with myself.

31. 僕と直子はまるで探しものでもしているみたいに、地面を見ながらゆっくりとその松森の中の道を歩いた。

(walking while looking on the ground, as if searching for something we had lost)

As if searching for something we'd lost, Naoko and I *continued* slowly along the path.

In two instances, both **the topic** and **the vehicle** in the TL are different from the SL:

22. 声が聞こえた。まるで別の世界の入口から聞こえてくるような小さくかすんだ鳴き声だった。

(A voice could be heard. *Sounding* just as if from an entrance to the other world, a *quiet hazy weeping voice* it was.)

A puff of wind swept across the meadow and through her hair before it slipped into the woods to rustle branches and send back snatches of distant barking -a *hazy sound* that seemed *to reach us* from the doorway to another world.

26. それから彼女は僕の方を向き、にっこりと笑い、少し首をかしげ、話かけ、僕の手をのぞきこむ。まるで澄んだ泉の底をちらりとよぎる小さな魚の影を探し求めるみたいに。

(*peering* as if *trying to find*)

Then she turns to me and smiles, and tilts her head just a little, and begins to speak, and she *looks* into my eyes as if *trying to catch the image* of a minnow that has darted across the pool of a limpid spring.

In one sentence, **the topic** is turned into a part of **the vehicle**:

23. まるで夕暮の影のようにそれはどんどん長くなる。

(*becomes longer*, similar to evening shadows).

The sad truth is that what I could recall in 5 seconds all too soon needed 10, then 30, then a full minute - like shadows *lengthening* at dusk.

There are four instances in which the simile is broken into two sentences, with the topic in the first sentence and the vehicle in the sentence that follows. The marker, attached to the vehicle, is also in the sentence that follows. Apparently this serves for the author as a means of slowing the narration tempo down. The TL preserves this structure only in one instance, in three others the translator fuses the sentences together.

Analysis of ‘maru-de’

However varied are the ways in which the translator has treated similes, or what could have been interpreted as similes, that contain the markers listed above, marker ‘maru-de’ with its ‘companion’ markers seemingly leaves no margin for a variety of interpretations on the translator’s side. Each and every instance of sentences with ‘maru-de’ is rendered as a simile. Out of 13 cases with this marker, ‘like’ and ‘as if’ are used most frequently, and these are markers that are the most obvious and immediate choices for a simile in English (see definitions of simile, p.3), which makes it possible to draw a conclusion that the translator identified comparative structures as similes with certainty in these instances.

There is another quality of ‘maru-de’ worth noting, and that is its ability to start a sentence while clearly designating the simile. Because the marker is placed in the beginning of a new sentence, it immediately draws the reader’s attention towards the simile, focusing the reader’s mind on the idea that a comparison is being made (unlike both *yô*-markers that only conclude a phrase, being anaphoric in nature). Judging by the frequency with which Murakami uses this feature (four times, almost one third of the total number of instances where ‘maru-de’ occurs in the chosen part of the text), and considering Murakami’s tendency to break his similes into two parts to create a pause in the narration, it is possible to assume

that the author is well aware of this ability of the marker and therefore uses it freely and intentionally.

How does it affect the translator's options? A closer look at the syntax of the TL sentences confirms the confident and obvious character of 'maru-de'. Although, as I have mentioned above, only one TL sentence preserves the 'broken' structure in the SL, while others are fused together and keep the topic, the marker and the vehicle all in one sentence, the translator does not limit himself to only that. There are means in the English language to break a sentence other than placing a full stop in its middle. In this respect, the translation boasts a wide range of options:

- (22) and (23) separate the marker and the vehicle from the topic by a dash, which is not as drastic as a full stop but nonetheless graphically a very clear way of dividing a sentence;
- (25) makes a likewise obvious change of syntax by enclosing the marker and the vehicle within parenthesis;
- (24), (28) and (31), all using the marker 'as if', separate it from the topic by a comma.

This gives a total of 7 sentences which in this or that way follow the SL marker's tendency to divide sentences – more than a half of the entire selection of sentences with 'maru-de', and that is even more than Murakami himself has.

In the part of the text chosen for analysis, there is no correlation between the marker that accompanies 'maru-de' and rounds off the entire comparative clause (be it 'yô-ni', 'mitai' or anything else) and the choice of a TL marker. Apparently, the type of the 'accompanying' marker does not influence the translator's choice.

3.4. みたい (mitai): “A looks like B”

Another comparison marker is ‘mitai’. Similarly to ‘yô’, this marker can be accompanied with either case particle *ni* or ending *na*, depending on whether the topic of a simile is either a verb phrase or a noun phrase, respectively.

Within the chosen part of *Norwegian Wood*, there are 4 instances of similes with the ‘mitai’ marker. In two of them, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original.

In one instance, **the marker** is absent from the TL:

37. 目の光がひどく眩しく、口の中がざらざらして、頭はなんだか他の誰かの頭みたいな感じられる。

(the head is felt like another person’s head)

[...] sunlight stabbing my eyes, mouth coated with sand, *head belonging* to someone else.

And in the other instance, **the marker** and **the vehicle** are both absent from the TL:

36. 彼は自分のそんなささやかな才能を僕と直子だけのためにっておいてくれたのだ。それに比べると永沢さんはその圧倒的な才能をゲームでもやるみたいにあたりにばらまいていた。

(he scattered his gift around *in what seemed like a game*)

Whatever talents he had he would share with Naoko and me alone, while Nagasawa *was bent on* disseminating his considerable gifts to all around him.

Analysis of ‘mitai’

‘Mitai’ is a shortened form of ‘[...] wo] mita yôda’, which literally means ‘like one saw it’. Though no longer written with kanji 見 which visually indicates the semantic component

‘see, look’, the marker still hints at this meaning phonetically and grammatically and thus denotes a comparison. Bearing this in mind, it is interesting to observe that, out of four instances of similes with this marker in the text, the translator omits two, even completely removing the figurative embellishment – the vehicle – in one of those.

Murakami’s intended meaning of a game, of playful, careless attitude of the character in (36) is omitted from the translation; instead, the translator fits the character with determination and purposefulness of the same action by using ‘bent on’. Not only doing so rids the sentence of its figurative description, making it much more literal, it also introduces changes in the character’s motivation. In addition to this, (36) is yet another case of a broken simile which is divided into two sentences in the SL but re-connected into one sentence in the TL.

Perhaps a closer look at the source language can offer some explanation. ‘Mitai’, in fact, has another grammatical function. When attached to verbs in *te*-form, it means ‘try to [do something]’, as in ‘see how [something] is done’. If the translator misinterprets the exact grammatical context of ‘mitai’, it may explain how (36) has come to contain the semantic component ‘was bent on [disseminating]’. It is not a very direct relation, but it may be one of the reasons behind this TL sentence. However, this does not account for the omission of the semantic component of ‘game’ and, accordingly, for the absence of figurative meaning.

The simile in sentence (37) is transformed into a metaphor with the same meaning. This is the authentic example of the method suggested by McGlone and Manfredi for distinguishing similes from plain comparisons, which is very important in regards to marker ‘mitai’. As has been pointed out in the analysis concerning the Estonian translation of sentences with ‘mitai’ (see subchapter 2.4.) – because of this marker’s literal meaning, it is very difficult to find and establish a simile with it which truly is a simile and is neither a plain comparison nor a way to express someone’s feelings or assumptions. ‘Mitai’ shows a

tendency to create literal rather than figurative comparisons. Since the simile in (37) has been transformed into a metaphor, it demonstrates that the comparison is treated as figurative (indeed, one's head can hardly be literally someone else's head); and also that the translator has interpreted Murakami's simile as a simile and not a plain comparison.

3.5. 気がする (ki-ga suru): "A feels like B"

'Ki-ga suru' is an expression that can be translated as '*the feeling is that*' (literally 'feeling + topic particle + make'). In the chosen part of the text, there are only two samples of 'ki-ga suru' that can be considered similes. In both samples, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original.

Out of the two cases of 'ki-ga suru' present, one has a simile that is broken into two sentences, with the topic in the first and the marker + vehicle in the following. This "broken" structure is preserved in the TL.

Analysis of 'ki-ga suru'

Both instances of 'ki-ga suru' have been rendered in English as predicates of the main clause and with the same semantic component 'feel' as the marker itself suggests: 'feel as if' in (38) and 'got the feeling' in (39), making the vehicle the subordinate clause. The presence of verbs, echoing the verb *suru* 'do' in the Japanese expression, may indicate that the translator has made an attempt, conscious or not, to preserve the verb in the original, as well as to convey the meaning of the Japanese marker. This may also indicate that the role of 'ki-ga suru' in forming comparisons cannot be confused, which is a good premise for rendering

similes in the translation. The observation regarding the preserved ‘broken’ structure of the simile in both sentences where such a structure is present makes it plausible that this marker enables to retain the structure suggested by the author or, at the very least, to notice the author’s intentional division of the simile into two parts.

3.6. 同じ (onazi): “A is the same as B”

‘Onazi’ is a word literally translated as ‘similar’, and for this reason it, along with its adverbial counterpart ‘onazi yô-ni’ (‘similarly’), is, perhaps, the most literal and direct simile marker. This, however, also makes it the least reliable indicator of a simile because I need to distinguish between a simile as a rhetoric device and a simple comparison, and with ‘onazi’ being so literal it is easy to confuse the two (similarly to ‘mitai’).

Following the same method of identifying similes as with the Estonian translation above, two examples of similes with this marker can be found. In both of them, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original.

Both of them are also sentences with a simile that is broken into two parts, with the topic in the first and the marker + the vehicle in the following. This “broken” structure is preserved in the TL in (41) but the simile in (40) is pieced a bit closer back together with the use of a dash:

40. 全てがあまりにもくっきりとしすぎていて、どこから手をつけられればいいのかわからなかったのだ。あまりにも克明な地図が、克明にすぎて時として役に立たないのと同じことだ。

(was very bright, didn’t know where to start, like a detailed map is useless)

I knew that if that first line would come, the rest would pour itself onto the page, but I could never tell where to start - the way a map that shows too much can sometimes be useless.

Analysis of ‘onazi’

Marker ‘the way’ stands out against a background of other markers; it is an unconventional choice for a simile marker and it is used only once in the entire analyzed section of the text. This reflects the rare occurrence of ‘onazi’ in the original text, serving to set the marker off against the entire assortment of markers in the TL.

3.7. Other Kinds of Similes

There are two other cases which are not recognized through an explicit simile marker but which I still consider similes on the same grounds as with their Estonian counterparts. Also, I chose them because I felt there was a simile-like construction in the TL, and it needed to be examined. In addition to these, there is one more example which is constructed with the use of a conventional simile marker yet, since it is only one in the entire section of the text chosen for analysis, it makes more sense to group it together with the other two as miscellanea. In one sentence, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original:

42. 彼女はそう言うとツイードの上着のポケットに両手をつっこんだまま僕の顔を見て、本当
いう風ににっこりと微笑んだ。

(smiled in a way of saying ‘true!’)

Hands thrust into the pockets of her tweed jacket, she smiled at me as if to say “It’s true!”

In one sentence, **the vehicle** in the TL is different from the SL in that it is reduced:

43. そのとなりにはこの国旗掲揚を手伝う助手の如き立場の学生が控えている。

(student in the position like an *assistant to help raise the flag*)

Next to him stood a student who acted as his *assistant*.

And in one sentence, **the topic** and **the marker** are absent from the TL:

44. みるからに右翼学生という格好だったし、だからこそまわりの連中も突撃隊と呼んでいたわけだが本当のことを言えば彼は政治に対しては百パーセント無関心だった。

(by the looks, *his clothes implied* a so-called right-wing student)

To these he would add a uniform jacket and black briefcase when he went to his university: a typical right-wing student. Which is why everybody called him Storm Trooper. But in fact he was totally indifferent to politics.

Analysis of Other Kinds of Similes

Gotoki in (43) is a conventional simile marker. It is especially widely used in haiku. “As” is a preposition with one of its meanings ‘in the role of’. When interpreting the sentence, the translator has made a choice in favor of ‘an assistant’ being the role of ‘the student’ and not in favor of ‘the student’ being compared to ‘a student’.

In (44), the translator employs a variety of methods to achieve the end result. First, he merges the sentence with the previous one. Then he breaks off two parts of the sentence to create two more separate sentences. Then the translator refers to the context from the previous sentence to establish the meaning of the simile in that sentence. In doing so, the translator also leaves out the ‘implied a so-called [...]’ part and instead uses ‘a typical [...]’ to render the meaning of the impression created. If the translator encounters instances without clearly specified comparison markers, and if he sees reasons to believe that there is a simile (or at least some kind of comparative structure) involved, the translator may favor likewise

unspecific means to translate the meaning or the feeling of a figurative image the SL suggests. *To iu* (meaning ‘thus said’ i.e. ‘so-called’) is by far not a very reliable marker, acting rather as a lexical imprecision/approximation signal than as a placeholder for a comparison and a simile marker. In this instance, the approximation is retained.

The lexical meaning of *fû* is ‘manner, method, way’; this is similar to Estonian markers such as *viisi* or *kombel*, and may be considered a reliable simile identifier because it indicates a resemblance of the vehicle to the topic only in some features of the vehicle, unlike e.g. *onazi* ‘similar, same’ which can imply that there is complete resemblance. This difference between partial and full resemblance is the key to determining whether the figurative phrase is to be a simile or a metaphor (Glucksberg and Keysar, 1993:413). To render the similarity denoted by *fû* in (42), the translator has chosen a common simile marker to formulate his sentence.

3.8. Similes Introduced by the Translator

In the chosen part of the text, there are no similes that have been added to the text by the translator.

3.9. English Translation: Summary

Out of thirteen sentences with ‘yô-ni’ marker, eight have a comparison marker in the English version, although only three sentences actually preserve the meaning or the structure of the Japanese similes. The translator does not keep the sentence structure suggested by the

author: if a simile is broken into two sentences, the translator joins them back together, or divides a sentence that is a whole one in the original. Three sentences have neither a comparison marker nor any figurative meaning at all. The translator presents a very diverse choice of comparison markers or their substitutes, even as thinly hinted at as *the air of*. This may indicate the uncertain, varied nature and multitude of syntactic functions of 'yô-ni' that does not help the translator in deciphering it or in making the final decision in favor of a simile or another type of comparison.

Out of eight sentences with 'yô-na', only one has a comparison marker in it. One more sentence is just enough comparative and figurative to save a simile in it (*desperate intensity of a starving man*). Some sentences use determiners *a* and *this* to give the feeling of something being described in a figurative way. The translator rearranges sentences to create the same meaning from a different lexical material or rearranges the available material to slightly alter the meaning. One simile is turned into an idiomatic expression with approximately the same semantic base and emotive value but without the comparison. The translator also tends to avoid indefinite pronouns, so frequently met in Japanese.

All thirteen sentences with 'maru-de' have a comparison marker in the translation. This may indicate the very strong and influential character of 'maru-de'. However, only six preserve exactly the same meaning and structure of similes. One simile that is broken into two sentences is kept the same way; three others are fused together using a dash or a parenthesis. The translator mostly uses 'like' and 'as if': the most common and most obvious choices for English similes, which may also show that the translator has no doubt when encountering 'maru-de'. It seems that a 'companion' marker that often closes the comparative clause after 'maru-de' does not affect the choice of a marker by the translator.

Out of four sentences with 'mitai', only two have comparison markers in them. One of the others is non-figurative and one more has no marker, claiming a literal meaning or at least

creating a very direct metaphor (*head belonging to someone else*). The translator interprets it as a simile marker only in some cases. The varied functions of ‘mitai’ must be taken into account. All four similes are translated with the help of present or past participles, whose ability to function as adjectives creates the similar effect as the adjective-like marker ‘mitai’.

The two sentences with ‘ki-ga suru’ both have comparison markers in the translation and preserve the ‘broken’ structure of similes in the sentences. The translator uses ‘feel’ and ‘got the feeling’, which not only mirrors the meaning of the original marker but also keeps the verb in every simile, echoing the original *suru* ‘do’.

Both sentences with ‘onazi’ have a comparison marker in the translation. One simile that is broken into two sentences is kept the same way; another is divided by the use of a dash. The translator uses ‘the way’ only once in the entire section of the text chosen for the analysis, and this rare occurrence interestingly echoes the fact that Murakami himself uses ‘onazi’ for similes only twice in the same part of the text. ‘Onazi’, due to its lexical meaning, is a very straightforward comparison indicator, which makes it a suitable choice for forming similes as well as literal comparisons, and the author himself may have avoided this marker because he prefers figurative comparisons to non-figurative.

There are three sentences that have different means of forming similes than the more frequently encountered ways described above; only two have a simile marker in the translation. The uncertain nature of the original allows for various interpretations. In two sentences, the translator chooses similarly vague means of creating a simile. In one sentence, the translator goes at great lengths to achieve the same effect that the original has, rearranging parts of different sentences and restructuring his material so that the simile is expressed differently. However, in one sentence the translator still uses a common simile marker. This may indicate the difficulty to create an equivalent of a similar syntactic structure, so the translator opts for a simpler method instead.

In the English version, there are no similes introduced only by the translator and not present in the original.

As Appendix B shows, the English translator made a total of 40 changes in Murakami's similes in the chosen part of the text. Out of these, 15 are attributed to omitted marker, 4 to omitted vehicle, 5 to omitted topic – that is, these 24 omissions result in TL sentences that no longer have similes in them. The meaning of the vehicle is changed 6 times and of the topic 7 times. The sentences with the marker 'yô-na', of which the chosen part of the text has only eight examples, have undergone the most omissions – a total of 13 components have been left out in the TL; however, no semantic changes have been introduced. There are no omissions in sentences with 'maru-de', but the changes in the topic are numerous. There are no changes of any kind in sentences with 'ki-ga suru' and 'onazi'. 'Mitai' shows some omissions, but no changes in the semantics of the simile's components.

4. Japanese – Russian

The total amount of sample sentences is arranged according to the same principle as with the Estonian translation.

The first and the most frequently met marker is ‘yô’ accompanied by either case particle *ni* or ending *na*.

4.1. よう+に (yô-ni): “A is the way B is”

Within the chosen part of *Norwegian Wood*, there are 13 instances of similes with the ‘yô-ni’ marker. In 7 of them, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original.

In one case, **the vehicle** in the TL is slightly different from the SL:

4. でもそれに比べると僕の部屋は死体安置所のように清潔だった。

(my room was clean similar to a *morgue*)

По сравнению с ними моя комната блистала чистотой, как бюро ритуальных услуг [*funeral home*].

In two cases, **the topic** in the TL is slightly different from the SL:

9. 直子はテーブルに肘をついて、しばらく壁にかかったカレンダーを見えた。そこに何か適当な表現を見つけることができるんじゃないかと期待して見ているようにも見えた。

(*looked at the calendar as if trying to see whether it is possible to discover some suitable expression there*)

Она оперлась локтями о стол и какое-то время сидела, уставившись [*staring*] в календарь на стене. Словно надеясь выискать там подходящее выражение.

12. 彼の頭上にはそういう力が備わっていることを示すオーラが天使の輪のようにぼっかりと浮かんでいて、誰もが一目見ただけで「この男は特別な存在なんだ」と思っておそれいってしまうわけである。

(above his head was this *aura* denoting the power he possessed, like an angel's halo)

Мистическая энергия [*mystic energy*], точно демонстрирующая, какой силой обладает ее владелец, концентрировалась над его головой подобно ореолу святости у ангелов.

In one case, **the topic** in the TL is slightly different from the SL and **the marker** is extended:

10. 直子は僕に対してなんとなく腹を立てているように見えたが、その理由は僕にはよくわからなかった。

(*Naoko looked as though offended by me*)

Ощущение было такое [*the feeling was*], что Наоко на меня за что-то обиделась, но невозможно было понять, за что.

In one case, **the topic** in the TL is slightly different from the SL and **the marker** is absent:

7. 朝方ばらばらと降ったりやんだりしていた雨も昼前には完全にあがり、低くたれこめていたうっとうしい雨雲は南からの風に追い払われるように姿を消していた。

(low-lying gloomy rainclouds *disappeared as if driven away* by the south wind)

До обеда накрапывал дождик, но теперь тяжелые тучи южным ветром уносило [*were carried away*] с неба одну за другой.

In one case, **the marker** is absent from the TL and **the vehicle** has slightly changed its meaning and has changed its function to become the subject modifier:

2. まっ赤な鳥が二羽草原の中から何かに怯えたようにとびあがって雑木林の方に飛んでいくのを見かけたただけだった。

(birds, as if frightened *by something*, flew up)

Лишь две кем-то [*by someone*] потревоженные красные птицы упорхнули к роще.

There is also one sentence in which the simile is broken into two sentences, with the topic in the first sentence and the vehicle in the sentence that follows. The marker, attached to the vehicle, is also in the sentence that follows. The TL keeps the same structure.

Analysis of ‘yô-ni’

As with the Estonian translation, here the translator offers a wide array of simile markers: *как, как бы, точно, словно, подобно*. He even extends the marker in (10), presenting one possible interpretation of *Naoko wa ... hara wo tateteiru yô-ni mieta* – ‘Naoko looked as though offended’ or ‘[it] looked as though Naoko was offended’, as the Japanese syntax makes both interpretations possible. There is a simile marker in Russian, *казалось*, that also relays the similarity via the sememe ‘look’ or ‘show’. The translator turns the simile into ‘the feeling was that Naoko was offended’, choosing ‘feel’ over ‘look’ to render the similarity.

Considering that the translator attempts to keep the simile in most of the instances, it is all the more interesting to see one instance in which the translator rids a sentence of its figurative component. In (2), the translation reads that ‘the birds were frightened by something’. Indeed, the multitude of functions that ‘yô-ni’ has in Japanese grammar allows such an interpretation: the birds being frightened could be not only a simile but also a manner of action (such action, in this case, is *упорхнули*). However, there are two points to bear in mind:

- to represent a manner of action, ‘yô-ni’ would have to be a verb modifier, not a noun modifier;

- a wider context needs to be taken into account, and in this case it describes a situation where two characters are walking in an empty forest, where not a soul can be met for many miles around; the translator’s version of *кем-то потревоженные* instead of *чем-то* (*nani ka* in the original) creates an implied meaning of someone else present, though there is – for certain – no one else around to actually frighten the birds.

4.2. よう+な (yô-na): “A is B-like”

Another variant of the ‘yô’ marker is that with ending *na*.

Within the chosen part of *Norwegian Wood*, there are 8 instances of similes with the ‘yô-na’ marker. In three of them, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original.

In two instances, **the vehicle** in the TL is different from the SL:

16. 僕はとても悪いことをしてしまったような気がした。

(I felt like I *did something bad*)

У меня появилось такое чувство, будто я сильно в чем-то провинился [*was guilty of something*].

19. 細長い雲が凍りつくような青い天頂にぴたりとはりついていた。

(clouds clung like *frozen*)

Длинные облака висели в ясном синем небе, точно снежные сугробы [*snow piles*].

In one case, **the marker** is absent from the TL:

15. こんなのに比べれば、キズキの座談の才なんて子供だもしのようなものだった。

(if you compare with [Nagasawa], Kizuki's conversational gifts *were like a child's play*)

В сравнении с этим ораторские способности Кидзуки были детскими играми [gifts *were a child's play*].

In one instance, **the topic** and **the marker** are absent from the TL:

13. しかしどれだけ忘れてしまおうとしても、僕の中には何かぼんやりとした空気のかたまりのようなものが残った。

(remained *some thing like* a vague lump of air)

Но сколько бы я ни пытался все забыть, во мне оставался какой-то [*some*] аморфный сгусток воздуха, который с течением времени начал принимать отчетливую форму.

In one instance, **the SL topic** is absent from the TL and **the marker** is extended:

14. たぶん僕の心には固い殻のようなものがあって、そこをつき抜けて中に入ってくるものはとても限られているんだと思う、と僕は言った。

(perhaps there is *a thing like* a hard shell in my heart)

Такое чувство, что у меня в душе твердый панцирь, и лишь очень немногие могут его пробить и забраться внутрь, сказал я.

Analysis of 'yô-na'

Between 5 sentences that do have a marker in the TL, markers *будто*, *точно* and *словно* are distributed more or less equally. All three are very similar to one another and all have a meaning that the similarity they denote is absolute or near-absolute.

Two other instances, however, draw the attention to another quality of 'yô-na', one that has already been pointed out in the earlier chapters – the adjectival quality of this Japanese marker. Markers – or, rather, phrases that perform the function of markers – *такое чувство, что* and *какой-то* imitate the adjectival quality of 'yô-na' by using pronouns

такое and *какой-то*. Russian pronouns have all the categories of other Russian nominal parts of speech (some of them including also adjectives with their ending that also denotes case and gender), and relative or demonstrative pronouns are used to pre-modify nouns the same way adjectives can be used, thereby creating the same impression on the reader that ‘yô-na’ does by having the *na*-ending, specific to one class of Japanese adjectives.

The Russian language does have some morphological capability to form adjectives that specifically express similarity (*громоподобный* ‘thunder-like’, *V-образный* ‘V-shaped’), however, with some reservations:

- they are usually stylistically marked (that is, they are primarily used either in poetic or technical/scientific texts), and for this reason, when used in fiction, they need to be handled with care;
- they are most easily formed from a single word (much like in English), otherwise the construction risks becoming too bulky (and beyond two word stems – even next to impossible to form at all), and none of the examples in the selection with ‘yô-na’ are this simple.

To demonstrate these two reservations, for the purposes of an experiment, I carry out segmentation (Vinay and Darbelnet 1995:46) and force such a modification in (19), preserving all the elements of the TL sentence and of the SL topic + marker + vehicle (a), but, instead of keeping the simile marker in its separate form, I turn it into a part of an agglutinative compound adjective (b-5) that expresses similarity:

The sentence loses none of its semantic content, but the simile I have created is, evidently, a more bulky word. Due to its heaviness and stylistic peculiarities, quite unexpected in the given context, it may even create a humorous undertone, hardly planned by Murakami. Lyan has opted for a more conventional marker, avoiding this.

The one instance that has no marker at all (15), regardless of its presence in the SL, serves as a reminder of the fact that ‘yô-na’ can be difficult to correctly adjust to non-Japanese syntax (see subchapter 3.4., analysis of the English translation). However, in this particular case, the context saves the figurative impression, and the author’s intention passes from a SL simile to a TL metaphor.

4.3. まるで (maru-de): “A is like B”

- a.

1	2	3	4	5
длинные	облака	висели	в ясном синем небе,	<u>точно</u> снежные сугробы
- ↓
- b.

4	3	1	5	2
в ясном синем небе	висели	длинные	сугробо <u>подобные</u>	облака

The next widely used comparison marker is ‘maru-de’. In all but one instances in the text it is used in sentences alongside other markers denoting similarity, such as ‘yô-ni’, ‘yô-na’, ‘mitai’. Structurally, there seems to be a reason why ‘maru-de’ stands apart from other markers and this gives me grounds for picking it into a separate category, rather than distributing the sentences with its “companion” markers into their respective categories. I will tackle this feature in greater detail later on.

Within the chosen part of *Norwegian Wood*, there are 13 instances of similes with the ‘maru-de’ marker. In their TL correspondents, the marker is present in every sentence. In all

but one sentence, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original.

In one sentence, **the vehicle** in the TL is slightly different from the SL:

27. そして風景だけが、その十月の草原の風景だけが、まるで映画の中の象徴的なシーンみたいにくりかえしくりかえし僕の頭の中に浮かんでだけいる。

(landscape floats up like *a symbolic scene* from a film)

И только пейзаж, только эта картина октябрьского поля раз за разом всплывает в моей памяти, точно кадр из кинофильма [*a movie frame*].

There are two instances in which the simile is broken into two sentences, with the topic in the first sentence and the vehicle in the sentence that follows. The marker, attached to the vehicle, is also in the sentence that follows. Apparently this serves for the author as a means of slowing the narration tempo down. the TL abides by the same structure in both sentences.

Analysis of ‘maru-de’

Two things immediately draw my attention. The first is the multitude of chosen markers, a total of seven with variations (with adverbial intensifiers): (*прямо*) *как*, (*совсем*) *как если бы*, *вроде*, *как будто*, *будто*, *точно*, *словно*. Coupled with the fact that every single TL sentence retains the simile marker in it, I can assume that the Russian translator is also affected by the strength of ‘maru-de’ marker, as has been the case with the other two translations above. It is possible that the translator’s conformity with the author’s manner of dividing sentences and breaking similes up into two parts is also an indication of ‘maru-de’ influence.

The other features that draw my attention are two characteristics of TL similes:

- *точно, будто* and *словно* make up the majority of all simile markers here. These are markers whose semantics carry the meaning ‘exactly’, ‘literally’;
- *прямо* and *совсем* are two adverbs that emphasize the exactness, the precision of the comparisons being made; to render similes in (21), (25) and (26), the translator adds these adverbs to stress the similarity.

The fact that almost all components of all similes have been transferred into the TL may be yet another indication of the confident and unambiguous character that ‘maru-de’ has. So far, other previously analyzed markers have shown that the number of changes introduced by the Russian translator into the selection of Murakami’s similes is relatively low (compared to changes in the English translation, see App. B).

4.4. *みたい* (*mitai*): “A looks like B”

Another comparison marker is ‘*mitai*’. Syntactically, it functions as an adjective, having a respective morphological structure, and similarly to ‘*yô*’ can be accompanied with either case particle *ni* or ending *na*, depending on whether the topic of a simile is either a verb phrase or a noun phrase, respectively.

Within the chosen part of *Norwegian Wood*, there are 4 instances of similes with the ‘*mitai*’ marker. In three of them, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original.

In one sentence, **the marker** is absent from the TL:

36. 彼は自分のそんなささやかな才能を僕と直子だけのためにとっておいてくれたのだ。それに比

べると永沢さんはその圧倒的な才能をゲームでもやるみたいにあたりにばらまいていた。

(scattered around in what seemed like a game)

Он берег свой скромный талант для нас с Наоко, а Нагасава разбрасывался им играючи [*in a playful manner*].

Analysis of ‘mitai’

The very small amount of this marker in the chosen part of the text and its very diverse presentation in the TL leave barely any space for analysis and conclusions. As has been demonstrated by the analysis of the English translation of the sentences with ‘mitai’ (see subchapter 3.4.), this marker’s function is not completely straightforward and in some cases it may have another function, rather than that of a comparison. One of the reasons behind the variability of the translator’s choices in this part may, indeed, be this “weak” nature of ‘mitai’. Note that I evaluate it as “weak” only because it allows for other interpretations and therefore is not as clear and specific for comparisons as e.g. ‘maru-de’ (the unambiguousness of which has been pointed out in this paper several times).

However, notwithstanding this lack of reliability of ‘mitai’ in denoting, in fact, similes and not other syntactic structures, my attention is still drawn to the one sample that has no marker in the TL. It is the same sentence (36) that drew my attention in the English chapter, although the semantic component of ‘game’ is altogether missing from the English translation yet it is kept in the Russian translation.

Lyan preserves at least the metaphoric essence of most sentences (the Russian translation shows evidence of fewer omissions – see App. B), if not the tripartite structure of the simile itself. In (36), too, the semantic components – ‘talent’ + ‘scatter around’ + ‘game’ –

are all present. The translator, however, takes it one step further and qualifies the character's actions as 'playful', i.e. making it an inherent quality of the actions, not as 'as if playing/like a game'. The difference is very subtle, yet it is that one step which takes the reader from a simile to a metaphor.

4.5. 気がする (ki-ga suru): "A feels like B"

'Ki-ga suru' is an expression that can be translated as 'the feeling is that' (literally 'feeling + topic particle + make'). In the chosen part of the text, there are only two samples of 'ki-ga suru' that can be considered similes. In both samples, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original.

Out of the two cases of 'ki-ga suru' present, one has a simile that is broken into two sentences, with the topic in the first and the marker + vehicle in the following. This "broken" structure is preserved in the TL.

Analysis of 'ki-ga suru'

Only the marker in (38) keeps the meaning 'the feeling is'. The simile in (39) employs a marker with a different meaning, albeit still a marker of similarity. (39) is the sentence that is "broken" into two parts; the author uses a simile marker that has the verb *suru* 'to do' as the predicate and functions as the main clause of a complex sentence that is the vehicle. Unlike other possible predicative constructions that can act as simile markers here (e.g. [было] *такое чувство, будто* or *складывается ощущение, что*) and can start a new sentence with ease, being sentences themselves, the marker used by Lyan is a simple particle, which makes

it more dependent on the first sentence (the topic of the simile). This may mean that it is more difficult to break a simile into two parts with a simple particle as the marker.

4.6. 同じ (onazi): “A is the same as B”

‘Onazi’ is a word literally translated as ‘similar/same’ and for this reason, along with its adverbial counterpart ‘onazi yô-ni’ (‘similarly’), is, perhaps, the most literal and direct simile marker. This, however, also makes it the least reliable indicator of a simile because I need to distinguish between a simile as a rhetoric device and a simple comparison, and with ‘onazi’ being so literal it is easy to confuse the two (similarly to ‘mitai’).

Following the same method of identifying similes as with the Estonian translation above, two examples of similes with this marker can be found. In both of them, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original.

Both of them are also sentences with a simile that is broken into two parts, with the topic in the first and the marker + vehicle in the following. This “broken” structure is preserved in both cases.

Analysis of ‘onazi’

While the simile in (41) uses a very direct simile marker, the simile in (40) gives a less straightforward comparison. As far as my understanding goes, the simile in the SL is something in between, a rather neutral connection: “A is similar to B”. The translator, of course, always has the option of the literal translation: ‘А похоже на Б’. However, when I

substitute the markers in these sentences by ‘похоже на’, the sentences create the impression as if they are now lacking something in smoothness, and this is especially noticeable with (41) which is broken into two parts, becoming more difficult for translation, and immediately “collapses” at the introduction of an unsuitable syntactic structure. I believe it is possible to say that the ‘onazi’ marker is more flexible for the interpretation and adjustment towards slightly stronger or weaker similarity implied, as it does not function in the sentence the same way its literal translation-counterpart does.

4.7. Other Kinds of Similes

There are two other cases which are not recognized through an explicit simile marker but which I still consider similes on the same grounds as with their Estonian and English counterparts. Also, I chose them because I felt there was a simile-like construction in the TL, and it needed to be examined. In addition to these, there is one more example which is constructed with the use of a conventional simile marker yet, since it is only one in the entire section of the text chosen for analysis, it makes more sense to group it together with the other two as miscellanea. In one of these three cases, the structure topic – marker – vehicle is preserved, and both topic and vehicle render the same meaning as the original:

42. 彼女はそう言うときツイードの上着のポケットに両手をつっこんだまま僕の顔を見て、本当
いう風ににっこりと微笑んだ。

(looking at my face, smiled in a way of saying ‘true!’)

Сказав это, она засунула руки в карманы пальто и улыбнулась, глядя мне в лицо, точно говоря:

"Честное слово!"

In one instance, **the marker** in the TL is absent from the SL:

43. そのとなりにはこの国旗掲揚を手伝う助手の如き立場の学生が控えている。

(student *in the position like an assistant* to help raise the flag)

За ним следовал студент в должности помощника [*in the position of an assistant*] поднимающего флаг.

In one instance, **the topic** in the TL is slightly different from the SL:

44. みるからに右翼学生という格好だったし、だからこそまわりの連中も突撃隊と呼んでいたわけだが本当のことを言えば彼は政治に対しては百パーセント無関心だった。

(*by the looks, his clothes implied* a so-called right-wing student)

На вид [*by the looks*] - вылитый «правый» студент, потому все и звали его Штурмовик, хотя на самом деле к политике он был совершенно равнодушен.

Analysis of Other Kinds of Similes

In (42), due to not so careful arrangement of adverbial participles, it is difficult to judge upon the exactness with which the meaning of the sentence is rendered: whether the character ‘while looking at my face, smiled as if saying’ or ‘smiled, looking into my face as if saying’. The sentence is not at all ambiguous in Japanese, distinctly presenting only one meaning supported by clearly used punctuation, while its arrangement suffers in Russian. With two adverbial participles in the TL following one another, the simile stops being as distinct as in the SL, downplayed by the syntax. As has been mentioned in the English part of the analysis, the marker *fû* (‘manner, way’) may be considered a reliable simile identifier, regardless of it not being a conventional simile marker. However, it indicates a resemblance of the vehicle to the topic only in some features of the vehicle, unlike e.g. *onazi* ‘similar, same’ which can imply that there is complete resemblance, yet, to render the similarity

denoted by *fû* in (42), the translator has chosen a simile marker that implies a very high degree of similarity (absolute or near-absolute).

(43) and (44) are both quite far from a simile, very much inclining towards the ‘plain comparison’ part of the imaginary scale between the former and the latter. In fact, (43) may even raise the question about any presence of figurativeness in it, as it sounds very literal and may very well describe a common situation. The translator has the part *zyôsyu no gotoki* (助手の如き) at his disposal – ‘...no gotoki’ shows that something is being likened, compared to something else. The translator, in his turn, creates a sentence which could be interpreted by the reader as figurative, under the condition that the readers’ experience helps them to realize that there is no such position or profession as ‘an assistant to help raise the flag’- that, apparently, this is something the author (or the first-person narrator) has made up. Nonetheless, there is always a chance that the readers who have little or no knowledge about Japanese culture may believe that such a position does, in fact, exist in Japanese universities. In this case, the faint trace of Murakami’s simile seems to be lost in translation.

In this respect, (44) has been treated in a more detailed manner. To match the rather vague and unreliable (as far as simile markers go) character of *-to iu* (meaning ‘thus said’ i.e. ‘so-called’), not only does it have what can be considered a marker *вылитый* – the word *правый* is also put in the quotation marks, facilitating the discovery of the simile for the reader. Though the entire simile is not rendered as precisely as some of the other examples of this translator’s work, losing the sememe ‘одежда’ (‘clothes’), and while the simile is still there, its original topic is placed in the preceding sentence. Indeed, at a closer look, keeping both ‘by the looks’ and ‘clothes’ together in one sentence could probably be rather difficult, which can be seen e.g. from the literal translation of (44), provided in the sample.

4.8. Similes Introduced by the Translator

Besides giving its interpretation of Murakami's similes, the translation boasts a variety of samples of similes not present in the original and introduced by the translator. As there are so many of them, I want to present them divided into groups by certain features.

In two sentences, the simile is a fixed expression or an idiom:

49. あのこれみよがしの仰々しい国旗掲揚式もまるつきり役に立たないというわけでわないのだ。

(this *ostentatious*, pompous flag-raising ceremony)

Эта надоедливая, словно напоказ [as if for show], церемония с флагом тоже не была такой уж бесполезной.

50. ...と彼は実にあっさりといった。

(he said *truly and quickly*)

Сказал он это, как отрезал [like he cut it off = firmly].

In four, the simile is created from the same semantic components that the SL uses without creating a comparison:

22. 声が聞こえた。まるで別の世界の入口から聞こえてくるような小さくかすんだ鳴き声だった。

(A voice could be heard. Sounding just as if from an entrance to the other world, a *quiet hazy weeping voice it was*.)

Шелестели листья деревьев, вдалеке слышен был лай собаки. *Точно* неясный и еле слышный плач [as if *uncertain and barely audible weeping*], доносящийся словно из-за двери в другой мир.

48. あるいはそれは彼女の中にしか存在しないイメージなり記号であったのかもしれない—あの暗い日々の彼女がその頭の中で紡ぎだした他の数多くの事物と同じように。

(image or symbol existed like many other things that she *spun* in her head in those gloomy days)

Может быть, это был образ или символ, существовавший лишь в ней самой - как и бесконечное множество вещей, которые она в те мрачные дни вытягивала, *точно* нить [*pulled, like a thread*], из своей головы.

47. 僕は収支決算表を睨んだ生きているわけじゃない。

(we do not live while keeping an eye on the balance sheet)

Мы же не так живем, чтобы *дебет с кредитом сходил*ся, как в бухгалтерии [*so that debit would equal the credit, like in accounting*].

12. 彼の頭上にはそういう力が備わっていることを示すオーラが天使の輪のようにぼっかりと浮かんでいて、誰もが一目見ただけで「この男は特別な存在なんだ」と思っておそれいってしまうわけである。

(above his head was this aura denoting the power he possessed, like an angel's halo)

Мистическая энергия, *точно* демонстрирующая [*mystic energy as if denoting*], какой силой обладает ее владелец, концентрировалась над его головой подобно ореолу святости у ангелов [...]

In one sentence, the simile has no obvious motivation in the SL:

46. [...], のっぺりとした空港ビルの上に立って旗、 [...]

(the faceless airport building)

[...] трепыхающиеся флаги на здании аэропорта, *возвышающемся, точно* голая скала [*towering above like a bare rock*] [...]

Analysis of Similes Introduces by the Translator

To analyze the sentences 47-49, I attempt to substitute the similes with their non-figurative counterparts, as the original suggests, to have a better understanding of the

translator's choice.

In (47), the translator has found it necessary to extend the figure given in the SL with the help of more specific wording – including the parts of the balance sheet and a reference to the broader field from which these terms have come, framing it in the form of a comparison. It is possible that the metaphor in the same context, such as e.g. *мы же не живем по бухгалтерскому балансу*, may be less immediately recognized by a Russian-speaking reader, hence some elaboration is required. However, the original is able to make do with such a simple metaphor.

In (48), if I translated *tumugidasu* (紡ぎだす) 'to spin a thread' similarly, with a single word (as the SL suggests – and this ancient domestic practice is referred to by a specific term in Russian), in the given context ('to spin a thread in the head') and in the necessary verb form (past tense, imperfective aspect), here it would look like: "пряла". Merely due to the decline of this activity over the past hundred years, this term may sound a too archaic and may also feel odd in the surrounding context of 'the head' and 'the gloomy days':

[...] *которые она в те мрачные дни пряла в своей голове.*

This, however, does not necessarily mean that this verb's Japanese counterpart does not look as awkwardly archaic in the SL sentence and that it has not been Murakami's intention to introduce this word with its cultural and historical undertones into this simile. The translator, nevertheless, resorts to a more elaborate description that forms the necessary image through a creative comparison without the risk to sound archaic.

In (49), if *словно напоказ* 'as if for show' is substituted by *показная* 'ostentatious', it gives the reader grounds for believing that the ceremony is carried out with a clear intent to be

pretentious. The narrator, however, merely describes his impressions from watching the ceremony. The translator introduces the marker with the vehicle to render the narrator's feelings, rather than make a more obvious evaluation with a single word. Two separate words may create a stronger effect on the reader than one because the reader's perception tells him that 'more is better' (Lakoff and Johnson 2003:127-128).

Sentence (50) uses a common fixed expression to describe the resolute manner of speaking. In the Estonian part (see subchapter 2.8.), I have dealt with a similar example in (45), coming to a conclusion that this may be the case where the accurate, i.e. non-idiomatic translation does not have the same expressive strength in the TL as the phrase has in the SL, and therefore the translator opted for a change of form to save the intensity of the meaning. For (50), non-idiomatic translations are also possible, e.g. *сказал твердо*.

Sentences (12) and (22) have no apparent motivation for expressing the non-figurative SL content through similes with the introduction of a cohesive element – the marker. The mechanism here may have been similar to (49), when the translator stresses that the described event is not real or literal, but is merely someone's impression, and the introduced comparison is used to add to this impression.

(46) is the only sentence in which the simile is constructed from completely new elements, not present anywhere in the context, and there are no components in the original sentence that could bring about some of the semantics introduced by Lyan to the TL text in the form of such figure of speech. The SL has only the noun modifier *nopperitosita* 'faceless, expressionless' to offer, which could be translated as *голый* 'bare', but without the semantic components *возвышающийся* 'towering above' or *скала* 'a rock'.

4.9. Russian Translation: Summary

Out of 13 sentences with ‘yô-ni’, 11 have simile markers in them, although only 7 similes are rendered entirely. One simile is broken into two sentences; this is preserved in the translation. The translator offers a very wide assortment of similes, this may indicate that ‘yô-ni’ itself is not a reliable indicator of whether the similarity is clear and strong, leaving this decision of how to interpret the sentence up to the reader or, in this case, the translator. In one instance the translator entirely rids the sentence of its element of comparison.

Out of 8 sentences with ‘yô-na’, five have simile markers in them, although only three similes are rendered completely. The markers used are *будто*, *точно*, *словно* – all indicating absolute or near-absolute similarity. The adverbial nature of ‘yô-na’ is seen reflected in *такое чувство, что* and *какой-то*. The means of the Russian language to form adjectives in a similar way (e.g. *громоподобный*, *V-образный*) are not applied here. It needs to be mentioned that such adjectives are usually stylistically marked in Russian so their use can create unnecessary and abrupt stylistic shifts inside a sentence. One sentence without a simile marker in it keeps the same, though more direct, meaning through a metaphor.

All 13 sentences with ‘maru-de’ have a comparison marker in the Russian version, 12 of the similes have the same meaning and structure as the original. Two similes that are broken into two sentences preserve the same structure in the translation. The translator gives seven different translation variants of this marker. He also uses adverbs *прямо* and *совсем* to emphasize the strength of the comparisons. This may be prompted by the strong nature of ‘maru-de’.

Out of four sentences with ‘mitai’, three have a comparison marker in the translation as well. All markers are very diverse in the degree of similarity implied; this may indicate the

weak nature of 'mitai' which leaves it up to the translator to decide how well defined the similes are. The one sentence without a simile marker is the same as in the English version.

Both instances with 'ki-ga suru' have a simile marker in it. Only one simile uses the semantic component of 'feel' for its marker, echoing the original. The other one has a counterpart marker in Russian with the same semantic component of 'feel'; the translator has chosen a different way of translating it. In both instances, similes are broken into two sentences, but this is preserved only in one of the similes.

Both instances with 'onazi' have a simile marker in it and both preserve the structure of a simile that is broken into two sentences. The two instances of 'onazi' have been translated differently, which may indicate the difference between the Japanese and the Russian syntax when forming similes of this meaning.

There are three similes formed by other means; all three have a comparison marker in the translation. One translation confuses the reader about the meaning of the simile by presenting a very ambiguously structured sentence with two adverbial participles. Two other examples border on being non-similes. The translator uses likewise vague means of creating a similarity in Russian, in one case using quotation marks to hint at the non-literal meaning of the description and in another creating a sentence that leaves it up to the reader to decide whether it is a simile or not, based on how much understanding the reader has of the Japanese culture.

In the selected part of the text, the translator introduces as many as 7 similes not present in the original. Some of them are fixed expressions, apparently giving the same meaning that the original does (but which is done without using figurative language). Some are created from the same components as their Japanese counterparts, but are turned into similes with the help of corresponding marker words.

As the Appendix B shows, the Russian translation introduces a total of 18 changes in the similes in the chosen part of the text. Out of these, there are five changes in the topic and the vehicle alike; there are two omitted topics (both in sentences with ‘yô-na’) and five omitted markers, which accounts for a total of six lost similes. The highest number of changes is in sentences with ‘yô-ni’, most of them are semantic changes in the topic; ‘maru-de’, ‘mitai’ and other types of similes each have had only one change introduced, while both ‘ki-ga suru’ and ‘onazi’ have undergone no changes at all. There are no omissions in the structure of sentences with ‘maru-de’.

5. Findings and results

As was stated in Methodology (see subchapter 1.6.), my aim was to see the tendencies that the translations exhibit in regards to similes, through tracking and analyzing the following types of changes:

- 1) syntactic: omission of the marker, the topic or the vehicle;
- 2) semantic: the change of meaning of the topic or the vehicle (this includes the instances where the SL topic and vehicle are switched, thus creating a simile with a different meaning).

A total of 45 similes from the source text were analyzed; in addition to these, 8 similes were introduced by the translators. To illustrate my findings better, I will use the summary table (App. B), dividing it into two parts, for the syntactic (table 2) and for the semantic (table 3) changes, with three columns for Estonian (et), English (en) and Russian (ru).

5.1. Syntactic changes (table 2)

5.1.1. Omitted marker:

The analysis shows that, in most cases, the translators keep the simile marker in the sentence structure as per the original similes; it serves as a placeholder for a simile in the TL. This shows that the translators mostly

	et	en	ru	Total per simile parts
yô-ni				
Topic omitted		2		2
Vehicle omitted		1		1
Marker omitted	2	5	2	9
Total per TL	2	8	2	
yô-na				
Topic omitted		4	2	6
Vehicle omitted		2		2
Marker omitted	1	7	2	10
Total per TL	1	13	4	
maru-de, ki-ga suru, onazi				
No omissions				0
mitai				
Topic omitted				0
Vehicle omitted		1		1
Marker omitted		2	1	3
Total per TL	0	3	1	
other				
Topic omitted		1		1
Vehicle omitted				0
Marker omitted		1	1	2
Total per TL	0	2	1	
Total omissions per TL				
	3	26	8	
Topic omitted				9
Vehicle omitted				4
Marker omitted				24

Table 2 Omissions of simile parts in TL (App. B)

recognize the importance of similes in the original and interpret them accordingly, transferring the comparative structure from the original to the translation. However, compared to the other two parts of the simile, the marker has proven to be the least stable. It is frequently omitted, and similes are therefore turned into metaphors (see subchapter 1.3., McGlone&Manfredi and Tversky), or the sentence altogether loses its figurative component.

The Estonian translation shows the least number of changes in the simile structure (only 3 omissions; all 3 are markers). One of the markers is removed from a sentence with the marker ‘yô-ni’ where its exact function (comparison, goal of action, manner of action) is not clear from the context. One marker (‘yô-na’) is removed, structurally reducing the simile to a metaphor. One marker is not presented in the TL explicitly, and the role of comparison is expressed by essive case. In sentences with ‘maru-de’, the Estonian translation uses one and the same word to render this marker in all 13 examples.

The English version removes 15 markers from the original 45 simile constructions. Of these, 4 turn the simile into a non-figurative sentence, while 7 create a metaphor (one of them is even an idiom). In 4 sentences, the translator changes the meaning of the SL sentence or removes the intended comparison, thus not requiring the marker anymore. The marker that is omitted most frequently is ‘yô-na’ (7 times, 6 of them are turned into metaphors).

The Russian version removes 6 markers from the original similes. Of these, three sentences become non-figurative, two (with ‘yô-na’) are turned into metaphors and in one (with ‘mitai’) the comparison becomes an adverb of manner.

5.1.2. Omitted topic:

There are no omissions in the Estonian version.

The English version shows the biggest number of omitted topics. Two of them become non-figurative sentences, in one the meaning of the sentence is changed, in two the sentence retains its figurative meaning in the form of a metaphor and the topics that are relative

pronouns in the source language are only hinted at with the help of ‘a’ and ‘this’ (both in sentences with ‘yô-na’). In one sentence, an idiomatic expression replaces the simile, and in one more, the topic is integrated into the vehicle.

In the Russian version, the same two sentences with ‘yô-na’ that have the relative pronouns as topics and have lost those in the English version have also been translated without topics, and only in one of them the relative pronoun *какой-то* ‘some kind of’ hints at the removed topic.

5.1.3. Omitted vehicle:

There are no omissions in the Estonian and Russian versions.

The English version loses 4 vehicles. In two cases, the vehicles and the meaning they have are completely removed from the target text. In one other case, the sentence of the entire sentence is changed, and in one more, the vehicle is transferred to another part of the sentence, thus acquiring a different function.

In sentences with markers ‘maru-de’, ‘onazi’ and ‘ki-ga suru’ all three translators keep the marker in every instance. The latter two are perhaps underrepresented in the text selection for me to be able to make any conclusions, but the marker ‘maru-de’ indicates at a simile in a very strong way, not allowing any deviations from the simile construction. This is also confirmed by the fact that, besides the marker, the topics and the vehicles in these sentences are also retained in every translation. The Estonian version also preserves the construction of all similes with the marker ‘mitai’. This word has an ambiguous grammatical function and not always can be interpreted clearly.

To sum up, the English version shows the highest number of omissions (26), while the Estonian has only 3. In every translation, the marker is the most frequently omitted feature. Apparently, the translators prefer to save the semantic components of the simile at the cost of

its syntactic connector. The topic is lost more often than the vehicle. The English and the Russian versions make the most omissions in sentences with ‘yô-na’.

5.1.4. “Broken” similes:

Regarding the similes that are divided into two sentences, the following can be noted. There are 8 “broken” similes in the chosen part of the text; 4 of them contain marker ‘maru-de’. The Estonian translator keeps precisely the sentence structure suggested by the author. The Russian translator joins one simile together (it is a simile with ‘mitai’). The English translator keeps this broken structure only in three sentences (two with ‘maru-de’ and one with ‘ki-ga suru’); three sentences are simply joined together, in two, the former division is hinted at by a dash; and two more similes are divided where the original does not suggest any such breaks in narration.

5.2. Semantic changes (table 3)

Thorough analysis of all semantic changes in the similes is not possible within the scope of this work, but because shifts in the meaning also change the author’s intended similes, some surface interpretation of those shifts is required nonetheless.

The total number of topics and vehicles that have changed their meaning from the original, however slightly, is 19 for the topics and 19 for the vehicles. Their more specific distribution is, naturally, not as similar, and it breaks down as follows.

5.2.1. Change of meaning in the topic:

Out of 6 changed topics in the Estonian translation, four have a synonymic or metonymic/synechdochic relationship with the source text (e.g. *mune* ‘breast’ / *süda* ‘heart’, *en* ‘circle’ / *laik* ‘spot’) and two represent the translator’s choice in favor of a different subject in a sentence that speaks of feelings or perceptions.

The English translation changes 8 topics (remarkably, 7 of those are in sentences with the marker ‘maru-de’ where the translator made no syntactic omissions). Of these, four have a synonymic relationship with the source text (e.g. *aruita* ‘walked’ / *forged*) and one more reduces the original meaning (*tîsaku kasunda naku koe* ‘quiet hazy weeping voice’ / *hazy sound*). One sentence changes its meaning, one more reduces the topic from *son-na kanzi* ‘such feeling’ to *it’s*. In one sentence, the topic is fused with the vehicle, and the role of the topic is given to the previous sentence.

The Russian version shows 5 changes in the simile topic (4 of those in similes with ‘yô-ni’). Two of them are in synonymic relationship with the source text (e.g. *ôra* ‘aura’ / *мистическая энергия* ‘mystic energy’), the other three rearrange the syntactic roles of similes’ components, thus changing the meaning of the topics in them by reduction or expansion at the cost of other parts of the sentences (e.g. *kaze-ni oiharawareru yô-ni sugata-o kesite ita* ‘disappeared as if driven away by the wind’ / *ветром уносило* ‘carried away by the wind’). There are no changes of the topic in the sentences with ‘yô-na’.

5.2.2. Change of meaning in the vehicle:

There are 8 changed vehicles in the Estonian translation. Of these, 4 are in synonymic relationship with the source text (e.g. *tensi-no wa* ‘angelic halo’ / *jumalik aupaiste* ‘godly halo’), 3 render the basic idea in a more explanatory way (e.g. *tama-no iyasu tame-no syûkyô*

	et	en	ru	Total per simile parts
yô-ni				
Topic changed	1	1	4	6
Vehicle changed	2	3	2	7
Total per TL	3	4	6	
yô-na				
Topic changed	2			2
Vehicle changed	4		2	6
Total per TL	6	0	2	
maru-de				
Topic changed	2	7		9
Vehicle changed	1	2	1	4
Total per TL	3	9	1	
mitai, ki-ga suru, onazi				
No changes				0
other				
Topic changed	1		1	2
Vehicle changed	1	1		2
Total per TL	2	1	1	
Total changes per TL	14	14	10	
Topic changed				19
Vehicle changed				19

Table 3 Changes in meaning in TL (App. B)

gisiki ‘soul-healing religious ceremony’ / *usutalitus, kus deemoneid välja aetakse* ‘religious ceremony where demons are exorcised’). In one, the components of the simile switch places; consequently the topic and the vehicle both have a new meaning.

The English translation has made 7 changes in the meaning of simile vehicles. Of these, 3 are in synonymic relationship with the source text (e.g. *sagasi motomeru* ‘trying to find’ / *trying to catch the image*), 3 shorten the vehicle or combine it with the topic (e.g. *kokkikeiyô-wo tetudau sukete* ‘assistant to help raise the national flag’ / *assistant*) and one renders the Japanese grammatical verb form by focusing on one of the word’s components while leaving the other one to be concluded from the context (*kikoetakuru* ‘be heard [coming towards the speaker]’ / [a sound that seemed to] *reach us*).

In all five changed vehicles of the Russian version, the TL vehicles belong to the same semantic fields as the SL vehicles but the meaning differs significantly (e.g. *sitaiantizyo* ‘morgue’ / *бюро ритуальных услуг* ‘funeral home’, *kôrituku* ‘frozen’ / *снежные сугробы* ‘snow piles’).

5.2.3. Lexical meaning of the marker:

As most markers also have a lexical meaning, I have also taken some notes on their representation.

The following are some of the more striking examples:

- In the Estonian translation, the marker ‘yô-na’ (which gives the adjectival function to the vehicles to which it is connected) is, in some instances, rendered with the help of adjectives (e.g. *taoline* ‘resembling’, *niisugune* ‘such’). Also, in one of the sentences, both topic and vehicle are turned into adjectives in the translation even though the marker itself is not. This may also reflect the adjectival feel of the simile in the original.

- All 13 similes with ‘maru-de’ in the Estonian version use the marker *nagu* ‘like’ or its more emphatic equivalent *justnagu* ‘just like’; in the English version, this marker is represented mostly by common English markers *like* and *as if*, while the Russian translation gives seven different marker variants, but uses adverbs *прямо* and *словно* to emphasize the strength of comparison.
- Both sentences with ‘ki-ga suru’ in the Estonian and the English use verbs, which echoes the verb *suru* ‘to do’ in the original; both English markers, one of the Estonian and one of the Russian markers also have the meaning of ‘feel’, which is the meaning of the SL marker.
- In the Estonian version, both ‘onazi’ are rendered by the marker *täpselt samamoodi* ‘exactly the same way’. One of the Russian translations of these sentences, too, gives the meaning *то же самое* ‘the same’.
- All three languages show an extremely wide array of similarity markers to render the similes with ‘yô-ni’ (even as peculiar comparison markers as the essive case *bumerangina* ‘acting like a boomerang’ in Estonian and *the air of* in English).
- In the Russian translation, all instances of similes with ‘yô-na’ are rendered with markers *будто, точно, словно*, all indicating absolute or near-absolute similarity. The adjectival nature of ‘yô-na’ is seen reflected in pronouns *такое чувство, что* and *какой-то*. The means of the Russian language to form adjectives in a similar way (e.g. *громоподобный, V-образный*) are not applied here.
- In the other kinds of similes, the similarity is not indicated in a very clear way; all three translations use likewise vague means to hint at it (e.g. *moodi* ‘in the manner of’ in Estonian, *a typical* in English, *вылитый* ‘exactly like’ in Russian), which sometimes looks like it is up to the reader to decide whether there is a simile present or not.

To sum up, the Russian version shows the least number of changes in the meaning of similes. The vehicle is changed most often in sentences with the marker ‘yô-na’; the topic is changed most often in sentences with the marker ‘maru-de’. There are no semantic changes in the sentences with markers ‘mitai’, ‘ki-ga suru’ and ‘onazi’ in any of the three languages; there are also no changes in the meaning of the simile components with ‘yô-na’ in the English translation – apparently, the translator prefers to render this kind of similes by removing some of its parts, not by introducing changes in its meaning. The Estonian translation makes the most changes in sentences with ‘yô-na’, the English translation in sentences with ‘maru-de’.

5.3. Introduced similes

In the chosen part of the text, there are eight similes introduced by the translators and not present in the original. Of these, one belongs to the Estonian and seven to the Russian translation.

In the Estonian version, a non-figurative description is translated with the help of a simile that is **an idiomatic expression** in Estonian: *zyukusui suru* ‘sleep soundly’ / *magan nagu kott* ‘sleep like a sack’. Even though there is an idiomatic simile with this meaning in Japanese – *doro no yô-ni neru* ‘sleep like mud’, Murakami has opted for a non-figurative meaning instead.

In the Russian version, there are 7 new similes:

- Two of them are **fixed expressions/idioms**, replacing the original adjective *koremiyogasi* ‘ostentatious’ / *словно напоказ* ‘as if for show’ and adverbs of manner *zituku-ni assari* ‘truly and quickly’ / *как отрезал* ‘like he cut it off = firmly’.
- In two, **the simile marker is inserted** into the same sentences where no marker is present in the original: *tîsaku kasunda naku koe* ‘quiet hazy weeping voice’ /

точно неясный и еле слышный плач ‘as if uncertain and barely audible weeping’;
simesu ôra / ‘denoting aura’ / мистическая энергия, *точно* демонстрирующая
 ‘mystic energy as if denoting’.

- In two, the translator adds the simile, **expanding and explaining the imagery** in the original: *tumugidasita* ‘spun’ / вытягивала, *точно нить* ‘pulled like a thread’; *syôsi kessan hyô-wo niranda ikite iru* ‘live while keeping an eye on the balance sheet’ / так живем, чтобы дебет с кредитом сходился, *как в бухгалтерии* ‘live in such way so that debit would equal the credit, like in accounting’.
- In one, the simile is **introduced out of context**: *nopperitosita kûkô biru* ‘faceless, blank airport building’ / здание аэропорта, *возвышающееся, точно голая скала* ‘airport building, towering above like a bare rock’, with no prompt for this kind of meaning in this or the adjacent sentences.

5.4. Summary of the results

On the basis of these findings, I have been able to reveal the following tendencies and regularities.

5.4.1. The syntax of similes:

The marker is the least stable syntactic component of the simile. Most of the omissions that the translators make in the text concern the simile markers. The English translation has removed as many as one third of the markers from Murakami’s imagery; half of those sentence result in metaphors (i.e. same figurative meaning expressed by different syntactic structure) and the other half lose their figurative meaning.

Syntactically, markers ‘yô-ni’ and ‘yô-na’ are the most liable to prompt the translators to make changes in the structure of similes, these sentences are the most that have lost some

of their components, and the vast majority of these losses have happened in the English translation. The marker ‘maru-de’ seems not to allow the translators to change the structure of similes (as do ‘ki-ga suru’ and ‘onazi’, though they are not frequent enough in the text to allow for any definite conclusions).

The topic is omitted more often than the vehicle, which may point at the vehicle having more importance for the message because it introduces a new aspect of something and is thus considered to be more necessary to preserve in the target text.

Markers ‘yô-ni’ and ‘mitai’ have more than one grammatical function and so may present a difficulty for the translators to interpret and convey it, while marker ‘yô-na’ gives a quality of an adjective the entire phrase with the vehicle to which it is attached, modifying the following noun, and while such syntactic maneuver is made easily in Japanese, it complicates the translation of such comparative structures into the three analyzed languages.

The English translator does not adhere to the “broken” simile structure that is suggested by the author, creating his own sentence arrangements.

5.4.2. The meaning of similes:

The meaning of the topic has changed as frequently as that of the vehicle.

Approximately half of the changes (a total of 22) is but slight, establishing a synonymic/metonymic relationship between the source and target texts and thus keeping the target text simile in the same semantic field as its source text components.

Other changes of meaning include reduction or expansion of simile components (the English version never adds anything, only reduces), as well as additional elements to provide more explanation for the source text imagery. Some topics or vehicles change their meaning completely; sometimes this is due to the topic and the vehicle switching places with one another or other parts of the sentence.

The English translation show the tendency to change topics in sentences with ‘maru-de’ and the most changed topics in the Russian translation belong to sentences with ‘yô-ni’.

The English translation makes no semantic changes yet plenty syntactic omissions in the sentences with ‘yô-na’. This may show that the meaning and the role of this simile marker are quite straightforward but cannot be easily recreated in the target language, possibly due to the vast difference in the grammatical means to do so in various languages.

Reversely, there are no syntactic omissions although quite a few semantic changes in the sentences with ‘maru-de’ in all three translations. This may indicate that ‘maru-de’ is strong enough to require a corresponding simile marker in the target text, and any difficulties that arise in re-creating the similes have to be handled by introducing changes in the meaning.

Some similes may be created by the translator, introducing idiomatic expressions, expanding the meaning of the source text or creating new meaning.

5.4.3. The influence of markers:

The lexical/grammatical meaning of the marker also affects the translations in several instances. For example, markers that function (or make the phrases they are attached to function) as verbs (*ki-ga suru*) or adjectives (*yô-na*) prompt the translators to choose markers that create a similar feeling (e.g. *taoline* in Estonian, *feel as if* in English, *какой-то* in Russian) or use verbs or adjectives/noun modifiers to create a similar impression in other parts of the simile.

The marker ‘onazi’ is sometimes translated literally (*samamoodi* in Estonian, *мо же camoe* in Russian), while marker ‘yô-ni’ is so challenging for any consistent interpretation that all three languages translate it in extremely diverse means, even reducing the similarity to such vague forms as essive case in Estonian (*bumerangina*). All translations of similes with ‘maru-de’ are rendered with *nagu / justnagu* in Estonian; by common markers *like* and *as if* in

English; and the Russian translation gives seven different marker variants, but uses adverbs *прямо* and *словно* to emphasize the strength of comparison.

In the other kinds of similes, the similarity is not indicated in a very clear way; all three translations use likewise vague means to hint at it (e.g. *moodi* ‘in the manner of’ in Estonian, *a typical* in English, *вылитый* ‘exactly like’ in Russian), which sometimes looks like it is up to the reader to decide whether there is a simile present or not.

These noticeable regularities show that, even if the marker’s role in the simile is often seen as reduced to ‘a word that connects the topic and the vehicle’, it has affects the simile not only syntactically but also semantically, consequently affecting the translation of similes as well. Different types of simile markers may be rendered differently in translation due to their lexical meaning and grammatical function, regardless of the fact that every language has its own established set of means of rendering figurative or literal similarity.

Conclusion

The current thesis analyzes the instances of similes in Haruki Murakami's *Norwegian Wood* and its three translations into Estonian, English and Russian. Under similes, this paper understands a figurative comparison of two things that are essentially unlike but have at least one feature in common and that are connected by the use of simile markers, such as 'like,' 'as if,' 'resembling,' etc. This paper works with the simile's syntactic composition. Syntactically, the simile is divided into the topic (what is being compared), the vehicle (to what the topic is being compared) and the marker that connects the two.

Some Japanese simile markers have other grammatical functions, and sentences with these markers can sometimes be interpreted as having other meanings than that of a comparison. To make the analysis uniform, all such instances are generalized as similes prior to the analysis. A total of 51 similes (Appendix A) from the original and the three translations have been analyzed in regards to how their structure and meaning have been rendered in the translation. A conclusive table of the number of changes in these aspects in every translation is given in Appendix B.

The analysis revealed that certain tendencies and regularities are, indeed, present in the translations of similes. The marker is the least stable part of the simile, prone to be omitted, yet it demonstrates many ways in which it affects the translation, depending on the type of the source language simile marker. Most changes in the meaning are but slight, though the translators sometimes make radical changes in the structure and the meaning of the source text. Sometimes idiomatic expressions are used to translate the author's original imagery. The analysis also shows that, the more grammatical functions the marker may have, the more deviations in the form and the meaning of similes (or what can be interpreted as similes) are possible.

As Haruki Murakami's popularity continues to grow in many countries as well as, in the recent years, in Estonia, this paper provides a relevant, if moderate, insight into some tendencies that his writing style entails for his translators. To my knowledge, in Estonia, no research has been done yet on translating Murakami. Similes, of course, are not the only stylistic devices that Murakami employs. His texts are high in metaphoric content, which the author himself acknowledges consciously, and the translator's work does not stop at similes alone. But while metaphors and other figures of speech have been for a long time known to present a challenge for translators, similes have mostly been overlooked.

Many other authors are known for their creative use of similes (Raymond Chandler, Gerald Durrell, Charles Stross, to name a few), which emphasizes the need to know how similes work and how they can be handled in translation. The current thesis seeks to attract attention to the role of similes in translation, highlighted by their notable syntactic structure that asks for special care from a translator.

The findings of this research do not give any detailed comprehension of the ways in that simile can behave and be managed by the translator, but they do provide a starting point for a similar yet a more thorough research, possibly dealing with other figures of speech, other books by Murakami, or other authors. If the corpus of analyzed similes were extended to several hundred examples, the analysis similar to the one carried out within the framework of this paper could allow the researcher to take not only the descriptive but the prescriptive approach as well. Additionally, a more extensive research, related to this analysis, can be carried out in the field of translation studies, cognitive studies and cultural studies. The materials from this paper can be used in lectures on translation studies, stylistics, lexicology, phraseology and rhetorics.

Appendix A. The list of used quotations

1. そんな何もをフランドル派の陰うつな絵の背景のように見せいた。

(everything else looked like a scenery by Flemish school)

ja iga viimne kui muu asi paistis ses vihmas kui Flandria koolkonna tuhmhäguste piltide taustamaastik. совпадает

rains drenched the earth, lending everything the gloomy air of a Flemish landscape: the ground crew in waterproofs...

... рекламные плакаты БМВ и прочие предметы выглядели, как композиция в стиле фландрийской живописи.

2. まっ赤な鳥が二羽草原の中から何かに怯えたようにとびあがって雑木林の方に飛んでいくのを見かけたただけだった。

(birds, as if frightened by something, flew up)

Ainus, mida me nägime, olid kaks punast lindu, kes justkui millegi poolt hirmutatuna rohust õhku tõusid ja segametsatuka poole ära lendasid.

We saw only two bright red birds leap startled from the center of the meadow and dart into the woods.

Лишь две кем-то потревоженные красные птицы упорхнули к роще.

3. それは何を感じても何を考えても、結局すべてはブーメランのように自分自身の手もとに戻ってくるといふ年代だったのだ。

(whatever one experiences, whatever thinks, all, like a boomerang, returns)

See oli selline iga, kus ükskõik, mida ka ei vaataks, ükskõik, mida ka ei tunneks või mõtleks, viib see kõik ikkagi lõpuks bumerangina ringiga sinu enese juurde tagasi.

I was at that age, that time of life when every sight, every feeling, every thought came back, like a boomerang, to me.

В то время куда ни посмотришь, что ни почувствуешь, о чем ни подумаешь, в итоге все, как бумеранг, возвращалось к самому себе, такой это был возраст.

4. でもそれに比べると僕の部屋は死体安置所のように清潔だった。

(my room was clean similar to a morgue)

Aga selle kõigega võrreldes oli minu tuba puhas nagu surnukuur.

My room, on the other hand, was as sanitary as a morgue.

По сравнению с ними моя комната блистала чистотой, как бюро ритуальных услуг.

5. [うまく説明できないのよ] と直子は弁解するように言った。

(Naoko said as if in an excuse)

“Oh, ma ei oska hästi seletada,” ütles ta vabandavalt.

"I don't know ... I can't really explain it," she said, tugging the sleeves of her sweatshirt up over the elbows and down again

- Не могу объяснить толком, - сказала Наоко, точно оправдываясь.

6. 「ここはどこ？」と直子がふと気づいたように訊ねた。

(Naoko, as if suddenly becoming aware, asked.)

“Kus me oleme?” küsis Naoko, just nagu oleks järsku üles ärganud.

"Where are we?" asked Naoko, as if noticing our surroundings for the first time.

- Где это мы? - спросила Наоко, точно вдруг пришла в себя.

7. 朝方ばらばらと降ったりやんだりしていた雨も昼前には完全にあがり、低くたれこめていたうっとうしい雨雲は南からの風に追い払われるように姿を消していた。

(raincloud disappeared as if driven away with south wind)

... kuid siis jälle vaibunud vihm oli keskpäeva eel lõplikult järele jäänud ning madalal maa kohal lasunud nüri vihmapihv oli samuti kadumas, justkui oleks lõunast puhuv tuul ta minema kihutanud.

The brief on-and-off showers of the morning had cleared up before noon, and a south wind had swept away the low-hanging clouds.

До обеда накрапывал дождик, но теперь тяжелые тучи южным ветром уносило с неба одну за другой.

8. ...と彼女はそう言ってから付けたすように少しだけ笑った。

(having said that, as if in addition smiled only a bit)

... ütles ta ja naeratas pisut justkui jutujätkuks.

To which she added a momentary smile.

Сказав это, она хихикнула, словно в добавление к сказанному.

9. 直子はテーブルに肘をついて、しばらく壁にかかったカレンダーを見えた。そこに何か適当な表現を見つけることができるんじゃないかと期待して見ているようにも見えた。

(looked at a calendar as if trying to see whether it is possible to discover some suitable expression there)

Naoko toetas küünarnukid lauaplaadile ja silmitses mõnda aega seinal rippuvat kalendrit. Näis, nagu oleks ta seda silmitsenud lootuses, et ehk leiab sealt mõne sobiva väljendi.

almost as though she were hoping to find the proper expression there.

Она оперлась локтями о стол и какое-то время сидела, уставившись в календарь на стене. Словно надеясь выискать там подходящее выражение.

10. 直子は僕に対してなんとなく腹を立てているように見えたが、その理由は僕にはよくわからなかった。

(Naoko looked as though offended by me)

Jäi mulje, nagu oleks ta minu peale kuidagi pahane, aga selle põhjust ma ei taibanud.

She seemed angry with me, but I had no idea why.

Ощущение было такое, что Наоко на меня за что-то обиделась, но невозможно было понять, за что.

11. 時々直子はとくにこれといった理由もなく、何かを探し求めるように僕の目のなかをじっとのぞきこんだが、そのたびに僕は淋しいようなやりきれないような不思議な気持ちになった。

(stare into my eyes as if searching for something)

Vahel juhtus, et Naoko vaatas ilma minhi erilise põhjusega, just nagu midagi taga otsides, mulle pikalt silma, ning neil hetkil valdas mind veider tunde, selline üksildane ja väljakannatamatu.

Sometimes Naoko would lock her eyes on to mine for no apparent reason. She seemed to be searching for something, and this would give me a strange, lonely, helpless sort of feeling.

Порой она без всякой причины пристально смотрела мне в глаза, точно пытаюсь в них что-то найти, и каждый раз я при этом испытывал странное ощущение чего-то холодного, чего-то невыносимого.

12. 彼の頭上にはそういう力が備わっていることを示すオーラが天使の輪のようにぽっかりと浮かんでいて、誰もが一目見ただけで「この男は特別な存在なんだ」と思っておそれいってしまふわけである。

(above his head was this aura denoting the power he possessed, like an angel's halo)

Sellise imevõime märgiks rippus tema pea kohal kohe eriline aura justkui jumalik aupaiste, ning igaüks sai esimesel pilgul aru, et “see mees on üks eriline olend” ja kohtles teda erilise aupaklikkusega.

Above his head hung an aura that revealed his powers like an angel's halo, the mere sight of which would inspire awe in people for this superior being.

Мистическая энергия, точно демонстрирующая, какой силой обладает ее владелец, концентрировалась над его головой подобно ореолу святости у ангелов.

13. しかしどれだけ忘れてしまおうとしても、僕の中には何かぼんやりとした空気のかたまりのようなものが残った。

(remained some thing like a vague lump of air)

Aga kuidas ma ka unustada ei püüdnud, jäi minusse püsima midagi uduse õhuklombi taolist.

I tried hard to forget, but there remained inside me a vague knot of air.

Но сколько бы я ни пытался все забыть, во мне оставался какой-то аморфный сгусток воздуха, который с течением времени начал принимать отчетливую форму.

14. たぶん僕の心には固い殻のようなものがあって、そこをつき抜けて中に入ってくるものはとても限られているんだと思う、と僕は言った。

(perhaps there is a thing like a hard shell in my heart)

Ütlesin, et küllap on minu südames midagi kõva kesta taolist ja vähe on neid, kes sellest läbi suudavad murda.

I don't know, sometimes I think I've got this hard kernel in my heart, and nothing much can get inside it.

Такое чувство, что у меня в душе твердый панцирь, и лишь очень немногие могут его пробить и забраться внутрь, сказал я.

15. こんなのに比べれば、キズキの座談の才なんて子供だもののようなものだった。

(if you compare with [Nagasawa], Kizuki's conversational gifts were like a child's play)

On see alles anne, imetlesin ma teda tookord. Sellega võrreldes oli Kizuki õhtujuhianne lapsemäng.

Compared with Nagasawa, Kizuki's conversational gifts were child's play.

В сравнении с этим ораторские способности Кидзуки были детскими играми.

16.僕はとても悪いことをしてしまったような気がした。

(I felt like I did something bad)

Mul oli tunne, nagu oleksin ma midagi väga halba teinud.

I felt sorry I had done that to him.

У меня появилось такое чувство, будто я сильно в чем-то провинился.

17. いちばんでっとり早いのはそのいまいましいラジオを彼のいないだに窓から放りだしてしまうことだったが、そんなことをしたら地獄のふたをあけたような騒ぎがもちあがるのは目に見えていた。

(uproar would rise like hell's lid had been opened)

Kõige lihtsam oleks olnud see tema kuradi radio tema äraolekul aknast alla visata, aga ma nägin ka väga hästi ära, et see tekitanuks niisuguse lärmi, nagu oleks põrgul kaas pealt ära võetud.

The quickest way to put a stop to this was to wait for him to leave the room and throw his goddamn radio out the goddamn window, but I knew if I did that all hell would break loose.

Самое простое было это радио в его отсутствие вышвырнуть в окно, но сделай я так, такой бы разразился скандал, точно ворота адовы разверзлись.

18. そして穴の中には暗黒が一世の中のあるゆる種類の暗黒を煮つめたような濃密な暗黒が一つまっている。

(darkness, as if concentrated from all kinds of world's darknesses)

Ja augu sügavus on tulvil pimedust - rasket pimedust, just nagu see oleks kogu maailma pimeduse ekstrakt.

It was deep beyond measuring, and crammed full of darkness, as if all the world's darknesses had been boiled down to their ultimate density.

И внутри этой дыры тьма - словно спрессованная из всей тьмы на Земле - ее там битком набито.

19. 細長い雲が凍りつくような青い天頂にぴたりとはりついていた。

(clouds clung like frozen)

Peenikesed pilveribad olid jäätunud näivasse taevalakke justkui kõvasti kinni kleebitud.

One long streak of cloud hung pasted across a dome of frozen blue.

Длинные облака висели в ясном синем небе, точно снежные сугробы.

20. 既に薄らいでしまい、そしていまも刻一刻と薄らいでいくその不完全な記憶をしっかりと胸に抱きかかえ、骨でもしゃぶるような気持で僕はこの文章を書きつづけている。

(clutching to my breast, with the feeling of sucking on a bone)

Juba ähmastunud, kuid sekund sekundilt veelgi enam ähmastuvat puudulikku mälestust oma südames kindlakäeliselt kinni hoides kirjutan ma seda juttu edasi, just nagu imeks kondist üdi.

Clutching these faded, fading, imperfect memories to my breast, I go on writing this book with all the desperate intensity of a starving man sucking on bones.

Пишу сейчас эти строки, крепко прижимая к груди эти ненадежные воспоминания, уже потускневшие и тускнеющие с каждым часом, с таким чувством, будто облизываю кость.

21. しかしそれを表現するための言葉がみつからなかった。[...]これじゃまるで彼女の言葉探し病が僕の方に移ってしまったみたいじゃないか、と。

(it was like I caught the word-searching sickness from her)

(Kuid ma ei suutnud selle väljendamiseks sõnu leida. [...]) Just nagu oleks tema sõnadeotsimise haigus minulegi külge hakanud.

Strange, I seemed to have caught her word-searching sickness.

Но подобрать слова, чтобы все это высказать, не получалось. [...] Это уже прямо как будто от нее заразился болезнью "поиска слов".

22. 声が聞こえた。まるで別の世界の入口から聞こえたくるような小さくかすんだ鳴き声だった。

(A voice could be heard. Sounding just as if from an entrance to the other world, a quiet hazy weeping voice it was.)

See oli vaikne kähisev hää, mis kostnuks nagu teise ilma sissekäigu juurest.

A puff of wind swept across the meadow and through her hair before it slipped into the woods to rustle branches and send back snatches of distant barking - a hazy sound that seemed to reach us from the doorway to another world.

Шелестели листья деревьев, вдалеке слышен был лай собаки. Точно неясный и еле слышный плач, доносящийся словно из-за двери в другой мир.

23. まるで夕暮の影のようにそれはどんどん長くなる。

(similar to evening shadows becomes longer).

See aeg muutub üha pikemaks just nagu loojanguaegne vari.

The sad truth is that what I could recall in 5 seconds all too soon needed 10, then 30, then a full minute - like shadows lengthening at dusk.

Это время становится все длиннее и длиннее, как тени к вечеру.

24. 彼女のやせ方はとても自然でもの静かに見えた。まるでどこか狭くて細長い場所にそっと身を隠しているうちに体が勝手に細くなってしまったんだという風だった。

(her slimming looked very natural and quiet. Like if by hiding in a narrow place her body had turned slim)

Tema kõhnumine oli kuidagi loomulik ja tüüne. Nagu oleks ta mingisse ahtasse kohta peitu pugunud ja seal peenikeseks muutunud.

... there was something natural and serene about the way she had slimmed down, as if she had been hiding in some long, narrow space until she herself had become long and narrow.

Как если бы, например, она пряталась в каком-то тесном углу, и ее тело само по себе от этого истончилось.

25. ときどき何かの加減で震え気味になる声（まるで強風の吹く丘の上でしゃべっているみたいだった）

(quivering voice, as if on a hill with blowing wind)

tema vahel mingil teadmata põhjusel värisema kippuv hääl (justnagu räägiks ta künka peal, kus puhub marune tuul)

the slight trembling that would come to her voice now and then (as though she were speaking on a windy hilltop)

иногда отчего-то дрожащий голос (порой казалось прямо, будто она тараторит что-то, стоя в сильный ветер на вершине холма)

26. それから彼女は僕の方を向き、にっこりと笑い、少し首をかしげ、話かけ、僕の目をのぞきこむ。まるで澄んだ泉の底をちらりとよぎる小さな魚の影を探し求めるみたいに。

(peering as if trying to find a shadow of a small fish on the bottom of a deep spring)

... vaatab otse mulle silma. Just nagu otsiks sügava allika põhjas mööda vilksatanud pisikese kala varju.

Then she turns to me and smiles, and tilts her head just a little, and begins to speak, and she looks into my eyes as if trying to catch the image of a minnow that has darted across the pool of a limpid spring.

Потом как она улыбается, глядя на меня, начинает говорить, чуть склонив голову, смотрит мне в глаза. Совсем как если бы пыталась отыскать где-нибудь в реке тень проплывающей там, рассекая прозрачную воду, маленькой рыбки.

27. そして風景だけが、その十月の草原の風景だけが、まるで映画の中の象徴的なシーンみたいにくりかえしくりかえし僕の頭の中に浮かんでだけいる。

(October meadow landscape floats up like a symbolic scene)

Ja jääb ainult maastik, see oktoobrikuine heinamaa, mulle üha ja üha vaimusilmas kangastuma just nagu sümboolne stseen filmist.

And nothing but scenery, that view of the meadow in October, returns again and again to me like a symbolic scene in a film.

И только пейзаж, только эта картина октябрьского поля раз за разом всплывает в моей памяти, точно кадр из кинофильма.

28. まるで魂を癒すための宗教儀式みたいに、我々はわきめもふらず歩いた。

(just like in a spirit-healing religious ceremony, we walked)

Kõndisime edasi, pilkugi kõrvale heitmata, nagu mõnel usutalitusel, kus deemoneid välja aetakse.

We forged straight ahead, as if our walking were a religious ritual meant to heal our wounded spirits.

Мы шли вперед с таким упорством, точно отправляли религиозный обряд по изгнанию злых духов.

29. 三人でいると、それはまるで僕がゲストであり、キズキが有能なホストであり、直子がアシスタントであるTVのトーク番組みたいだった。

(it was like I was a guest, Kizuki was a talented host and Naoko was an assistant for a TV talk show)

Kui me kolmekesi olime, oli see peaaegu nagu TV jutušõu, kus mina olin külaline, Kizuki andekas õhtujuht ja Naoko assistent.

We were like a TV talk show, with me the guest, Kizuki the talented host, and Naoko his assistant.

Когда мы были втроем, получалось что-то вроде телевизионного ток-шоу, где я был в качестве приглашенного гостя, Кидзуки - талантливый ведущий, а Наоко - его помощница.

30. まるで自分の体がふたつに分かれていてね、追いかけてっこをしてるみたいなそんな感じなの。

(like my body is split into two and is running after itself, such is the feeling)

(...ja lõpuks ei tea ma isegi, mida ma alguses ütelda tahtsin.) Selline tunne, nagu oleks keha kahest jagatud ja pooled mängiksid üksteisega kulli.

It's like I'm split in two and playing tag with myself.

Как будто я на две половинки разделилась и бегаю то сама за собой, то сама от себя.

31. 僕と直子はまるで探しものでもしているみたいに、地面を見ながらゆっくりとその松森の中の道を歩いた。

(walking while looking on the ground, as if searching for something)

Mina ja Naoko kõndisime aeglaselt mööda männimetsateed, vaadates maha, just nagu otsinuks me midagi.

As if searching for something we'd lost, Naoko and I continued slowly along the path.

Мы медленно шагали по сосновому лесу, глядя в землю, точно искали что-то.

32. そして上の方には光の円がまるで冬の月みたいに小さく小さく浮かんでいるの。

(a circle of light just like winter moon)

Ja siis ülal hõljub pisi-pisikene valguslaik just nagu talvine kuu.

...and high overhead there's this tiny, tiny circle of light like a winter moon.

И сверху над головой, наверное, круг света, прямо как зимняя луна.

33. そして我々はそれをまるで細かいちりみたいに肺の中に吸いこみながら生きているのだ。

(breathing [death] into lungs like fine dust)

Ning meie elame, hingates seda surma tasapisi kopsudesse nagu peenikest tolmu.

-and we go on living and breathing it into our lungs like fine dust.

И живем мы, вдыхая ее в свои легкие, словно тончайшую пыль.

34. そして珍しいものでものぞきくむみたいに僕目をじっと見た。

(as if peering at something strange, looked fixedly into my eyes)

Vaatas siis mulle pingsalt otse silma, just nagu piidleks midagi väga haruldast.

Then she looked straight into my eyes as if peering at some unusual object.

Потом взглянула мне прямо в глаза, точно увидела там что-то необычное.

35. 窓の沢山ついた大きな建物で、アパートを改造した刑務所かあるいは刑務所を改造したアパートみたいな印象もない。

(gave an impression of apartment blocks made jails or of jails made apartment blocks)

Need olid paljude akendega suured hooned ja jätsid vaatajale mulje, et tegemist on kas vanglaks ümberehitatud korterelamu või korterelamuks ümberehitatud vanglaga.

They were large with lots of windows and gave the impression of being either flats that had been converted into jails or jails that had been converted into flats.

Здоровенные здания, окон много, впечатление от них такое - то ли тюрьма, стилизованная под жилой дом, то ли жилой дом, стилизованный под тюрьму.

36. 彼は自分のそんなさやかな才能を僕と直子だけのためにとっておいてくれたのだ。それに比べると永沢さんはその圧倒的な才能をゲームでもやるみたいにあたりにはばまいていた。

(scattered around in what seemed like a game)

Sellega võrreldes oleks Nagasawa oma rabavat annet just nagu mängides ümberringi laiali pillutanud.

Whatever talents he had he would share with Naoko and me alone, while Nagasawa was bent on disseminating his considerable gifts to all around him.

Он берег свой скромный талант для нас с Наоко, а Нагасава разбрасывался им играючи.

37. 目の光がひどく眩しく、口の中がざらざらして、頭はなんだか他の誰かの頭みたいに感じられる

(head is felt like another person's head)

Päikesevalgus on kohutavalt silmipimestav, suu kuivab ja pea tundub olevat hoopis kellegi teise oma. sunlight stabbing my eyes, mouth coated with sand, head belonging to someone else.

Глаза от солнца болят нещадно, во рту сухо, голова как чужая.

38. それらはあまりにもくつきりとしているので、手をのばせばひとつひとつ指でなぞれそうなのがするくらいだ。

(so clear, hand reaching out, being able to trace with finger, feels like that)

Lausa nii selgelt, et tundub, et kui ma oma käe välja sirutan, võiksin neist ükshaaval sõrmedega üle libistada.

I feel as if I can reach out and trace them with a fingertip.

Так ясно, что кажется, руку протяни, и все это можно потрогать.

39. 顔を洗うのにすごく長い時間がかかる。はを一本一本取り外してあらっているんじゃないかという気がするくらいだ。

(washing took awfully long time. the feeling was that he was dismantling his teeth and washing them one by one)

Näo pesemisele kulub tal metsikult kaua aega. Nii kaua, et võib arvata, nagu oleks ta hambad ükshaaval suust välja võtnud ja ära pesnud.

He'd get dressed, go to the bathroom and wash his face - for ever. I sometimes got the feeling he must be taking out each tooth and washing it, one at a time.

Времени на умывание у него уходит жутко много. Словно он там каждый зуб отдельно надраивает.

40. 全てがあまりにもくっきりとしすぎていて、どこから手をつけられればいいのかがわからなかったのだ。あまりにも克明な地図が、克明にすぎて時として役に立たないのと同じことだ。

(was very bright, didn't know where to start, similar to a detailed map being useless)

Kõik oli liigagi selge ja ma ei teadnud, kust otsast alustada. Täpselt samamoodi nagu siis, kui kaart on liiga detailne ja temast pole kaardina mingit kasu.

- the way a map that shows too much can sometimes be useless.

Все было слишком ярко, и я не мог определить, с чего надо начать. Вроде как слишком подробная карта порой из-за переизбытка деталей оказывается бесполезной.

41. ほら、ドストエフスキーが賭博について書いたものがあっただろう？あれと同じだよ。

(This is similar to what Dostoyevski wrote about casino)

Vaata, Dostojevski kirjutas kuskil hasartmängudest, üks ole? See on täpselt samamoodi.

Hard to say. Hey, you know that thing Dostoevsky wrote on gambling? It's like that.

Читал у Достоевского про казино? Вот то же самое.

42. 彼女はそう言うとツイードの上着のポケットに両手をつっこんだまま僕の顔を見て、本当という風ににっこりと微笑んだ。

(smiled in a way of saying 'true!')

Nii öelnud, vaatas ta mõlemat kätt tviidjaki taskusse surudes mulle naeratades otsa, ikka et [*as it were*] ausõna, tõtt räägin.

Hands thrust into the pockets of her tweed jacket, she smiled at me as if to say "It's true!"

Сказав это, она засунула руки в карманы пальто и улыбнулась, глядя мне в лицо, точно говоря: "Честное слово!"

43. そのとなりにはこの国旗掲揚を手伝う助手の如き立場の学生が控えている。

(student in the position *like an assistant to help raise the flag*)

Ja vahetult tema kõrval seisab tseremoonia abilise moodi [*like a ceremony assistant*] ülesannetes kooliõpilane.

Next to him stood a student who acted as his assistant.

За ним следовал студент в должности помощника поднимающего флаг.

44. mirarからに右翼学生という格好だったし、だからこそまわりの連中も突撃隊と呼んでいたわけだが本当のことを言えば彼は政治に対しては百パーセント無関心だった。

(by the looks, *his clothes implied* a so-called right-wing student)

Kui peale vaadata, siis nägi ta igati parempoolse üliõpilase moodi välja [*in all aspects he looked like a right-wing student*] ja seetõttu ümberkaudsed teda RünnaKrühmlaseks ka kutsisid, aga kui aus olla, siis oli ta poliitika suhtes absoluutselt ükskõikne.

To these he would add a uniform jacket and black briefcase when he went to his university: a typical right-wing student. Which is why everybody called him Storm Trooper. But in fact he was totally indifferent to politics.

На вид - вылитый "правый" студент, потому все и звали его Штурмовик, хотя на самом деле к политике он был совершенно равнодушен.

45. 僕はだいたい夜遅くまで本を読み朝は八時くらいまで熟睡するから、。。。。

(slept soundly)

...magan hommikul kella kaheksani nagu kott.

46. のっぺりとした空港ビルの上に立って旗

(a faceless airport building)

трепыхающиеся флаги на здании аэропорта, возвышающемся, точно голая скала

47. 僕らは収支決算表を睨んだ生きているわけじゃない。

(we do not live while keeping an eye on the balance sheet)

Мы же не так живем, чтобы дебет с кредитом сходился, как в бухгалтерии.

48. あるいはそれは彼女の中にしか存在しないイメージなり記号であったのかもしれない—
あの暗い日々には彼女がその頭の中で紡ぎだした他の数多くの事物と同じように。

(image or symbol existed like many other things that she spun from her head)

Может быть, это был образ или символ, существовавший лишь в ней самой - как и бесконечное множество вещей, которые она в те мрачные дни вытягивала, точно нить, из своей головы.

49. あのこれみよがしの仰々しい国旗掲揚式もまるつきり役に立たないというわけでわないのだ。

(this ostentatious, pompous flag-raising ceremony)

Эта надоедливая, словно напоказ, церемония с флагом тоже не была такой уж бесполезной.

50. ...と彼は実にあっさりといった。

(truly and quickly he said)

Сказал он это, как отрезал.

51. コンクリートの舗道はそのけやきの巨木を迂回するように曲り、それから再び長い直線となって中庭を横切っている。

(concrete path turned around the tree as if making a detour)

Betoonist jalgrada tegi käänu, läks suurest tselkvapuust ringiga mööda ja jõtkas siis taas pika sirgena risti üle sisehoovi.

The paved path leading from the gate circumvented the tree and continued on long and straight across a broad quadrangle, two three-story concrete dorm buildings facing each other on either side of the path.

Бетонированная дорожка делает поворот, как бы обруливая вяз, а потом пересекает территорию по прямой.

Appendix B. Summary table of changes in similes.

	et	en	ru	Total changes per simile parts
yô-ni				
Topic changed	1	1	4	6
Vehicle changed	2	3	2	7
Topic omitted		2		2
Vehicle omitted		1		1
Marker omitted	2	5	2	9
Total per TL	5	12	8	
yô-na				
Topic changed	2			2
Vehicle changed	4		2	6
Topic omitted		4	2	6
Vehicle omitted		2		2
Marker omitted	1	7	2	10
Total per TL	7	13	6	
maru-de				
Topic changed	2	7		9
Vehicle changed	1	2	1	4
No omissions				0
Total per TL	3	9	1	
mitai				
Topic changed				0
Vehicle changed				0
Topic omitted				0
Vehicle omitted		1		1
Marker omitted		2	1	3
Total per TL	0	3	1	
ki-ga suru				
No changes				
onazi				
No changes				
other				
Topic changed	1		1	2
Vehicle changed	1	1		2
Topic omitted		1		1
Vehicle omitted				0
Marker omitted		1	1	2
Total per TL	2	3	2	
Total changes per TL	17	40	18	
Topic changed				19
Vehicle changed				19
Topic omitted				9
Vehicle omitted				4
Marker omitted				24

Summary

Käesoleva töö eesmärk on jaapani kirjaniku Haruki Murakami romaanis „Norra mets” leiduvate retooriliste võrdluste tõlkimine eesti, inglise ja vene keelde. Retooriliste võrdluste kasutamine on Haruki Murakami stiili märkimisväärne omadus ja seetõttu on nende edastamise meetodid tõlkes tähtsad. Uurimuse läbiviimist motiveeris ka minu isiklik huvi retooriliste võrdluste vastu ning Murakami üha kasvav populaarsus Eestis ja mujal.

Uurimistöös on neli peatükki. Esimene peatükk annab tööle teoreetilise tagapõhja ning räägib materjalist: tutvustan autorit, raamatut ja tõlkijaid. Seejärel annan ülevaate retoorilise võrdluse ja selle määratluse kohta, millele järgneb ülevaade teistest sarnastest sõnaühenditest nagu metafoor ja analoogia. Edasi arutlen mõne probleemi üle, mis ilmnevad retooriliste võrdluste tõlkimisel. Moodsad tõlketeoriad pakuvad terve hulga lähenemisi tõlkimisele, alates lähteteksti vormi lojaalsusest kuni teksti vabameelse interpretatsioonini. Retooriline võrdlus on esteetiliseks mõjuks loodud spetsiaalse tähendusega kõnekujund, kuid tal on eriline süntaktiline struktuur: teema (*topic* – mida võrreldakse), esitusviis (*vehicle* – millega võrreldakse) ja võrdlussidesõna (*marker*). Murakami eelistab ilmselt retoorilisi võrdlusi teistele stiliilivõtetele, seega on tõlkija jaoks retooriliste võrdluste tõlkimine keerukas ülesanne, kuna tõlkes peab püüdma säilitada nii vormi kui ka tähenduse.

Järgmisena esitan uurimistöö metodoloogia. Töö eesmärgi saavutamiseks on minu fookus retoorilise võrdluse marker. See lihtsustab analüüsi, kuna jaapani keele võrdluste markerite tüübid võimaldavad jaotada materjali mitmeks grupiks. Kokku leidsin 51 võrdlust „Norra metsa” ja selle kolme tõlke esimesest viiekümnest leheküljest. Järgmises kolmes peatükis süstematiseerin tulemusi vastavalt markeritüüpidele ja uurin, kuidas oli retoorilisi võrdlusi teistes keeltes käsitletud ja milliseid muudatusi (kui üldse) oli tehtud. Lisades on muutmiste ja väljajätmiste koondtabel ning analüüsitud tsitaatide ja nende sihtkeele vastandite täielik loetelu.

Analüüs toob välja teatud seaduspärasusi retooriliste võrdluse tõlkimisel jaapani keelest. Markerite 'yô-na' ja 'yô-ni' abiga seotud retoorilised võrdlused näitavad kõige rohkem kõrvalekaldumisi originaali vormist ja sisust ning väga erinevaid tõlkimisvariante, kuid retoorilistele võrdlustele 'maru-de' ja 'mitai' markeritega on tõlkijad lähenenud ühtlasemalt. Marker paistab olema võrdluse nõrgim osa, ta on tihti välja jäetud, kui tähendust on eelistatud vormile. Ainus erand on 'maru-de' marker, mis on esitatud markeriga igas tõlkes. Mõlema teema ja esitusviisi puhul on sama arv semantilisi muutmisi, kuid väljajätmisi on rohkem teema puhul, mis näitab et tõlkijad peavad esitusviisi tähtsamaks teksti sõnumi edastamise jaoks. Ingliskeelses tõlkes esineb kõige rohkem kõrvalekaldumisi sihttekstist, tihti on jäetud välja originaali võrdlusi, ning Murakami stiili interpretatsioon on kõnekeelsem võrreldes teise kahe tõlkega.

Eespool loetletud tähelepanekud on huvipakkuvad võrdluste tõlkimisel, mis on siiani vähe uuritud teema, eriti Eestis ja eriti nende keelepaaride suhtes. Magistritöö esitab ka põhjuse, miks on originaali formaalsete elementide säilitamine tõlkes tähtis, kuna puudutab autori stiili, ning kuidas selline säilitamine saab mõnikord olla realiseeritud. See töö on algpunkt edasistele, detailsematele tõlke-, kultuuri- ja kognitiivuuringutele, kus fookus figuratiivkeele käsitlemisel ja tõlkimisel.

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